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NORTHWESTERN UNIVERSITY
EVANSTON-CHICAGO

SCHOOL OF MUSIC

EVANSTON, ILL.

CIRCULAR OF INFORMATION

FOR 1900-1901

Northwestern University Press

SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY

MUSIC HALL

EVANSTON, ILL.



Northwestern University Press

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into **four terms of nine weeks** each instead of **two semesters**.

1900.

September 25 and 26, Tuesday and Wednesday, Examination for Admission to regular courses.

September 27, Thursday, **First Term Begins.**

November 28, Wednesday evening, **First Term Ends.**
Thanksgiving Recess.

December 3, Monday, **Second Term Begins.**

December 22, Saturday, Christmas Recess, to Wednesday Evening, January 2, 1901.

1901.

January 31, Thursday, Day of Prayer for Colleges.

February 7, Thursday, to February 13, Wednesday, Regular Examinations.

February 13, Wednesday Evening, **Second Term Ends.**

February 14, Thursday, **Third Term Begins.**

April 17, Wednesday Evening, **Third Term Ends.**

April 18, Thursday, **Fourth Term Begins.**

June 7, Friday, to June 13, Thursday, Regular Examinations.

June 13, Thursday, Annual Concert and Commencement Exercises.

June 19, Wednesday Evening, **Fourth Term Ends.**

September 24 and 25, Examination for Admission to Regular Courses.

September 26, Thursday, **First Term Begins.**

1901

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Voice Culture.

HAROLD EVERARD KNAPP, *Director Violin Department.*
Violin.

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Piano.

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Piano.

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Piano.

WILLIAM HENRY KNAPP,
Voice Culture.

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Violin.

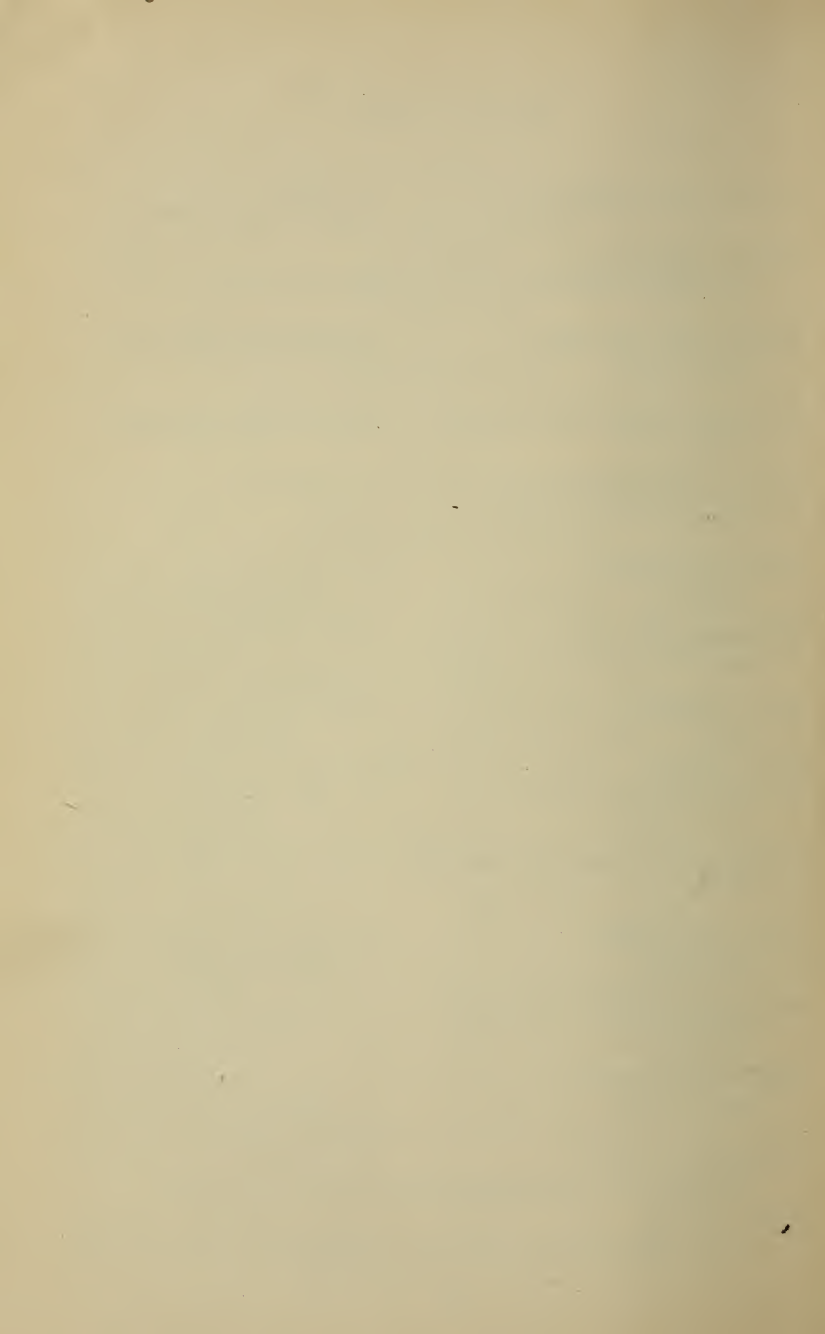
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Violoncello.

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Harmony.

WILLIAM Z. COLE,
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JOHN QUINN,
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NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Facilities for the study of music have existed in the University for the past twenty-five years. In 1895 the trustees established a separate and distinct department, known as the School of Music, for the more complete mastery of the art.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

The successful pursuit of music as a profession requires not only special aptitude and talent, but a cultivated general intelligence as well. This fact has been too often overlooked, and the results have been one-sided and incomplete. A school of music in connection with a great university offers ample opportunity for supplying the elements frequently lacking in the education of musicians. Particularly is this the case at Evanston, where, in addition to the University and its large preparatory school, a most excellent system of public schools exists. A great variety of courses and lectures are thus opened to the ambitious music student, with the added stimulus of the intellectual activity and studious atmosphere which characterize a university town.

Attention is called to the wholesome religious and social surroundings. Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain

amount of supervision is exercised to protect the interests of the student life. This is especially the case with young women, who are expected to conform to the regulations of Woman's Hall, whether they reside there or in private homes.

The School of Music presents comprehensive and systematic courses of instruction under experienced specialists who have enjoyed the best advantages offered by both this country and Europe. The scholarly side of musical attainments represented in the theoretical courses are unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The School is situated in Evanston, a city of 30,000 inhabitants, adjoining the northern limits of Chicago, on the wooded shores of Lake Michigan. Evanston occupies a unique position in that it lies in a prohibition district, is purely a residence community, and has for its citizens those who eminently represent the wealth and culture of Chicago. Few cities equal it in beauty of location or general attractiveness. The business district of Chicago is easily reached by two lines of railway, and by an electric car line which passes the School.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building stands immediately to the north of Woman's Hall, near to the University Campus. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional classrooms are found on the second floor, together with a well-

arranged concert hall seating three hundred and fifty. The Hall is provided with a large stage, dressing-rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera-chairs. The basement floor is subdivided into eleven rooms, giving a large class-room for recitations in theory and musical history, and ten more practice rooms. The latter are especially pleasant, being well lighted and heated.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the best ideas of American educators.

2. A choral society of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber Music and other recitals by members of the Faculty, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of one of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

Without the School—

1. The opportunity of taking one or more studies in any other department of the University at small expense.
2. Healthful and helpful surroundings to the physical, mental, and spiritual life.
3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.
4. Freedom from the turmoil, distractions and temptations of a commercial city.
5. Accessibility to the artistic attractions found only in large centers of population.

REQUIREMENTS FOR ADMISSION TO REGULAR COURSES.

The work of the School is divided into two parts—the Theoretical School and the Practical School. The former is intended for theorists and composers, and the requirements are a knowledge of the rudiments of music in regard to notation and rhythm, a reasonable familiarity with all major and minor keys, as well as with the key-board. The work is arranged in year courses (see schedule), and cannot be entered during the year unless the applicant for admission can pass an examination on the work already covered.

The Practical School includes the study of the piano, organ, voice, violin, or other orchestral instrument, and in connection therewith certain courses in the Theoretical School as hereinafter stated. Moderate attainments, representing on an average one year's systematic training in singing, or two to three years' systematic training in instrumental music, are required to enter the Practical School. *This preparation, when needed, is supplied in the most thorough and direct manner in the School of Music itself.*

SPECIAL STUDENTS.

The School also provides instruction for those not desiring to enter the regular courses, from the elementary to the advanced stages, in which case no examinations or special requirements are necessary. Such students are known as *special students*, and may enter at any time for one term or the unexpired portion of a term.

COURSES.

Theoretical School.

The Theoretical School offers three courses as follows:

- I. Certificate Course.
- II. Diploma Course.
- III. Advanced Course leading to a Degree.

The Certificate Course requires three years' work covering the studies outlined in the following schedule. The Diploma Course requires an additional year. The Advanced Course is only open to such students as can pass the final examinations in the Diploma Course with distinction, and who have evinced decided creative ability. The candidates are required to compose a work of considerable length for chorus and orchestra, introducing solos, five-part chorus-writing, and contrapuntal treatment of the voices, such work to meet with the approval of the Faculty. It is further required that the candidates prove their knowledge of English, Mathematics, and German, French, or Italian.

Such of the theoretical courses as are indicated by an asterisk are electives in the College of Liberal Arts and receive the given credit.

THEORETICAL COURSES.

FIRST YEAR.

First Semester.

*A—*Harmony.*

2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Intervals, Triads, Triad Harmonization with near Modulations.

*G—*Musical History.* 2 hours.

Tuesdays, Thursdays, 3.

Mrs. COE.

Primitive Music, Music of China, Japan, Africa, India, and the American Indians, with illustrations; the Greek Music System, Early Ecclesiastical Styles, Polyphonic Music of the Middle Ages, History of Notation, Analysis of the Instruments of the Orchestra, Biographies of Noted Musicians.

Text-book work supplemented by lectures.

H—*Sight-Reading.* 1 hour.

Wednesdays, 2.

J—*Dictation, Ear-Tests, Chord-Reading.* 1 hour.

Mondays, 4.

Professor LUTKIN.

Second Semester.

*A—*Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Harmonization, with addition of Dominant and Diminished Sept-chords, including Inversions, Application of Cadence Formulas.

*G—*History of Music.* 2 hours.

Tuesdays, Thursdays, 3.

Mrs. COE.

Development of the Oratorio. Illustrations from Cavaliere Mazzochi, Carissimi, Scarlatti, Stradella; Critical Analysis from scores of Handel's "Messiah."

Development of the Opera, the Camerata; Caccini, Lully, Purcell; Comparison of Opera of Italy, France, and Germany.

Critical Analyses from the scores of Wagner's Music Dramas, including the "Rheingold," "Walkyrie," "Siegfried," "Götterdämmerung," "Meistersinger" and "Parsifal."

H—*Sight-reading.* 1 hour.

Wednesdays, 2.

J—*Hymn-tune Analysis.* 1 hour.

Mondays, 4.

Professor LUTKIN.

SECOND YEAR.

First Semester.

Professor LUTKIN.

*B—*Harmony.* 2 hours.

Mondays, Thursdays, 11.

Tones foreign to the Harmony; Remote Modulations;
Altered and Extended Chords; Organ Point.*D—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 11.

Two and Three Part Counterpoint.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Strict forms.

*Second Semester.**C—*Musical Form.* 2 hours.

Mondays, Thursdays, 11.

Composition of Melodies, Anglican Chants and Hymn-
tunes. Song, Trio, and Rondo Forms; Variations, Inventions
and Suites, Sonata, Canon, and Fugue.*D—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 11.

Three and Four Part Counterpoint.

I—*Analysis.* 1 hour.

Wednesdays, 11.

Modern Forms.

THIRD YEAR.

First Semester.

Professor LUTKIN.

*E—*Counterpoint.* 1 hour.

Mondays, 2.

Counterpoint in five and more parts.

*K—*Advanced Harmony.* 1 hour.

Thursdays, 2.

L—*Analysis.* 1 hour.

Wednesdays, 2.

Sonatas and Fugues.

Second Semester.

- *E—*Double and Triple Counterpoint.* 1 hour.
Mondays, 2.
- *K—*Advanced Harmony.* 1 hour.
Thursdays, 2.
- L—*Analysis.* 1 hour.
Wednesdays, 2.
Symphonies.

FOURTH YEAR.

First Semester.

Professor LUTKIN.

- *F—*Canon and Fugue.* 1 hour.
Tuesdays, 2.
- *M—*Free Composition.* 1 hour.
Thursdays, 3.
Homophonic forms.
- *N—*Instrumentation.* 1 hour.
Tuesdays, 3.

Second Semester.

- *F—*Fugue.* 1 hour.
Tuesdays, 2.
- *M—*Free Composition.* 1 hour.
Thursdays, 3.
Sonata Forms.
- *N—*Orchestration.* 1 hour.
Tuesdays, 3.

PRACTICAL SCHOOL.

The Practical School presents three courses; viz.:

- I. Certificate Course.
- II. Graduating or Diploma Course.
- III. Post-graduate Course.

The Certificate Course requires the first and second years' work in the Theoretical Course in full, together with sufficient proficiency in playing or singing to creditably perform a programme containing standard examples of classical and

modern compositions. A reasonable facility in sight-reading is expected, as well as a comprehensive knowledge of the technical and artistic principles involved in the particular branch chosen. In addition to the above, students of the piano and stringed instruments are required to take two terms of ensemble-playing, voice students two years of sight-reading and part-singing, and organ students two terms in modulating, transposing, and choir accompaniment. At the end of the first year each candidate for a certificate must appear before a faculty committee, and be guided by their decision as to a further continuance in this course.

The Diploma or Graduating Course is designed to fully equip students for professional work, and definite musical ability is an absolute essential. The candidate must have fulfilled the requirements for completing the Certificate Course with decided credit, and is again to appear before a faculty committee for examination. No student can enter this course without the sanction of the committee, or be graduated without its consent. Exacting technical routine, application of the finer principles of musical expression, study of the great masterpieces, and an additional year of theoretical study are among the requirements. Students of piano and stringed instruments must take two more terms in ensemble-playing, voice students must be able to carry their part in unaccompanied quartette singing, and organ students have the ability to improvise on a given theme.

While each of the preceding courses is nominally of two years' duration, many students find it more convenient and advantageous to take them in three years. Candidates hoping to complete them in two years must be well prepared on entering, diligent, and possessed of more than ordinary ability.

The Post-graduate Course gives further opportunity to students of pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

METHODS OF INSTRUCTION.

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier, where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert, and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm, and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discriminations of touch, tone, and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual, and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the Piano and in sight-reading is necessary before the course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation, and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Graduating Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the

mechanical principles and improvements embodied in large modern organs.

In addition to the two-manual organ of the School advanced organ students will have access after January 1, 1901, to the largest and best equipped three-manual church organ in the west.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease, and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English, and American schools. Particular stress is laid on rhythm, enunciation, and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saëns, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Glück, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural, and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli, and Gavinie, the student must master. Study will also be made of Sonatas and String

Quartettes, and the standard works of the great composers for the violin. Students will be expected to play in the Orchestra.

The advanced Course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. In the Certificate Course—Etudes of Dotzauer, Gruetzmacher, and Franchomme, Romberg Duos, and the easier concertos of Goltermann. In the Diploma Course—the Bach Sonatas, Etudes of Dupont, and the Concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the key-board or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulation and harmonization comes after harmony is completed.

The system used in the School has been in part adapted from the ideas of more recent theorists, and in part evolved from the long experience in this field of the Dean of the School. From the moment the major triad is reached, the system is based upon the harmonization of melodies, and this from a strictly musical and practical standpoint. The result is that at the end of the first term the student can satisfactorily harmonize a simple melody, and has something tangible for his pains. All new chords are at once applied from a harmonizing or a modulatory point of view, and the work at all stages is of the most practical character. The results of this system are a more

interesting routine, a saving of time, and a working knowledge of real use and efficiency.

Musical Form—This course includes elementary composition as well. Chants and hymn-tunes are first developed from given harmonic outlines, and later without assistance. Routine work follows in thematic development, accompaniments, and variations. The smaller cyclical forms are then taken up. The student with limited invention is assisted with skeleton forms containing thematic, harmonic, and cadential suggestions. However crude the results of this work may be from an artistic standpoint, the student gains a more comprehensive grasp of the principles of form than the mere analysis of the work of others can give him. The same plan is followed in the larger forms with much collateral study of classical models.

Counterpoint, Canon, and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainments, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

Musical History—This course includes two recitations per week, and combines both text-book and lecture work. The first part of the year is devoted to the study of a text-book covering the evolution of the art from its crude beginnings among the primitive nations, through the complicated system of the Greeks, the early ecclesiastical styles, the polyphonic music of the Middle Ages, to its full development as the foremost art of the present time. The text-book work is supplemented by lectures on the music of the American Indians and other primitive peoples.

The second half of the year is devoted to the study of biographies of noted musicians, and lecture work. The latter includes the analysis of many of the great oratorios and operas. In addition to the usual examinations an essay on an assigned subject is required from each member of the class.

Analysis—This important study is followed systematically. The first semester is devoted mainly to the compositions of Bach, begin-

ning with the two-voiced Inventions. The chronological development of form is traced, ending with the sonata and symphony. It is only through an exhaustive study of Form that the student can form any adequate estimate of the beauties of classical compositions, or hope to fully interpret them. Musical dictation and ear-tests are followed in special classes.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the Faculty diplomas will be given to students completing Course II. in either the Theoretical or Practical School, and certificates to those completing Course I. in either school. The fee for a diploma is \$8.00; for a certificate, \$5.00.

UNIVERSITY STRING QUARTETTE.

The School possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past seven years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and performances of these great works.

ENSEMBLE AND ORCHESTRA PRACTICE.

The practice of concerted music is one of the most useful experiences in the development of a musician. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm, for quick adjustment to the artistic needs in the proper interpretation of a composition. Finer musical susceptibilities are awakened, and esthetic comprehension is broadened. To students who are backward in sight-reading this practice is invaluable. Piano students have the opportunity of work with various combinations of stringed instruments, and violin students are first put at duet playing, and

later at trio, quartette, and orchestra practice. Amateur orchestral players of fair ability are invited to join the student orchestra, which will resume its rehearsals in October.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to appearing in public, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, hints are given on style and interpretation, compositions are analyzed, and the playing criticised. The student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

CHORAL WORK AND SIGHT-READING CLASSES.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School is Musical Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured. The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A small fee is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals and advanced students assist at all but the part-song concerts. Handel's Messiah is given each year before the Christmas holidays, followed by a part-song concert in February, and an oratorio in April. The following prominent artists have appeared at its concerts: Mr. Henri Marteau of Paris, Mr. Plunkett Greene of London, Mme. Lillian Blauvelt

of New York, Mr. Arthur Van Ewyk of Berlin, Mlle. Alice Verlet of Paris, Mr. Leon Stern of London, Miss Anita Muldoon of Cincinnati, Mr. Frederick Archer of Pittsburg, Messrs. Max Bendix and Bruno Steindel of the Thomas Orchestra, Chicago; Miss Leonora Jackson, Miss Helen Buckley, Mrs. Genevieve Clark Wilson, Miss Jennie Osborn, and Messrs. George Ellsworth Holmes, Charles W. Clark and George Hamlin of Chicago.

Sight-reading, including dictation, ear-training, and elementary harmony is pursued in special classes.

ARTISTS' RECITALS AND CONCERTS.

From time to time artists from Chicago and elsewhere appear before the students, and in local concerts. In addition, all the musical attractions of Chicago are within easy access by electric or steam railroads. The most notable of these are the twenty-two concerts given by the Chicago Orchestra of eighty members in the great Auditorium, conceded to be the largest and finest concert hall in the world. The renowned conductor, Mr. Theodore Thomas, directs these concerts, and the most famous artists from Europe are specially engaged. Each programme is given on a Friday afternoon, and repeated the following Saturday evening. The afternoon concerts are of special convenience to students, and lesson schedules are arranged as far as possible, so that the afternoon performances may be attended. These concerts, which scarcely have their equal, are looked upon as a great force in musical education, and the low subscription prices place them within the reach of all. Other attractions in Chicago are the Apollo Club of four hundred voices), the Mendelssohn Club (a mænnerchor of sixty picked voices, concerts by traveling companies, and numerous piano, organ, and vocal recitals by well-known local and visiting artists. To the student of organ and church music, the many fine organs and organists and the well-trained choirs will be of especial interest.

PHYSICAL CULTURE.

Students in the School of Music have the privilege of attending the classes in Physical Culture, which are held in the finely-equipped gymnasium of the School of Oratory. These classes are under the charge of a skilled instructor, and meet twice a week. Their aim is to promote a symmetrical physical development, improve the general health and strength, and to give grace and ease in bodily movements. As the close study of music entails no little mental, physical, and nervous strain, students are urged to join these classes, as they will be greatly benefited thereby. A fee of five dollars per term is charged, and if a sufficient number register special classes will be formed for music students alone, to meet at convenient hours.

FREE TUITION.

Free, or partially free, tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music, upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

Students desiring to keep their expenses as low as possible can occasionally find opportunities of giving instruction or doing light manual labor in exchange for board and room.

FREE ADVANTAGES.

Students who have entered in the regular courses have the following free privileges:

1. The required classes in Harmony, History of Music, Counterpoint, Musical Form and Analysis.
2. The Sight-reading Class.
3. All concerts, recitals, and lectures.
4. Orchestra Class.

POSITIONS.

The school is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more capable and advanced the student, the more likelihood there is of securing a good position.

FEES AND EXPENSES.

Regular Courses—With the coming year (1900-1901) new regulations in regard to tuition fees go into effect which materially reduce the expense for the regular courses. A fixed sum will hereafter be charged for the several courses without extra fees for the theoretical classes, as has heretofore been the case. The sum includes two half-hour private lessons per week (instrumental or vocal, as the case may be), and the privilege of the classes in harmony, musical history, sight-reading, counterpoint, musical form and analysis.

Matriculation Fee—A matriculation fee of five dollars is charged on entering the regular courses. It is paid but once.

The school year is divided into four terms of nine weeks each.

TERM FEES.

DIPLOMA COURSE.

Piano, Voice, or Organ, per term,	-	-	-	-	-	-	\$45 00
Violin or Violoncello, per term,	-	-	-	-	-	-	35 00

CERTIFICATE COURSE.

Piano or Organ, per term,	-	-	-	-	-	-	\$35 00
Voice (Mr. Hackett), per term,	-	-	-	-	-	-	45 00
Voice (Mr. Knapp), per term,	-	-	-	-	-	-	27 00
Violin or Violoncello, per term,	-	-	-	-	-	-	27 00
Theory alone, per term,	-	-	-	-	-	-	10 00

Special Students—Special students are charged according to the following schedule rates and are entitled to all the free

advantages, except the classes in harmony, musical history, counterpoint, musical form and analysis. They will be admitted to these classes at the rate of three dollars per term for one subject, or five dollars per term for two subjects.

PRIVATE LESSONS.

	Two half-hour lessons per week.	One half-hour lesson per week.
Prof. P. C. Lutkin (Piano or Organ), per term,	\$45 00	\$24 75
Karleton Hackett (Voice), per term, - - -	45 00	24 75
Mrs. S. E. Coe (Piano), per term, - - -	35 00	19 25
Arne Oldberg (Piano), per term, - - -	35 00	19 25
H. E. Knapp (Violin), per term, - - -	27 00	14 85
W. H. Knapp (Voice), per term, - - -	27 00	14 85
Day Williams (Violoncello), per term, - -	27 00	14 85
Walter Keller (Piano or Organ), per term, -	20 00	11 00
Una Howell (Piano), per term, - - -	20 00	11 00
L. R. Blackman (Violin), per term, - - -	18 00	10 00
A. G. Wathall (Theory), per term, - - -	18 00	10 00
W. Z. Cole (Flute), per term, - - -	18 00	10 00
C. J. King (Clarinet), per term, - - -	18 00	10 00
John Quinn (Cornet), per term, - - -	18 00	10 00

CLASS LESSONS.

(To students registered for private work.)

	Per Term.
Full Theoretical Course, - - - - -	\$5 00
Half Course, - - - - -	3 00

(To students not registered for private work.)

Full Theoretical Course, - - - - -	10 00
Half Course, - - - - -	6 00
Ensemble Class, - - - - -	5 00
Physical Culture Class, - - - - -	5 00
Sight-reading Class, - - - - -	3 00

PIANO PRACTICE.

Each hour of daily practice per term, - - - -	\$2 50
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ORGAN PRACTICE.

Each hour of daily practice, including blowing, per term, -	\$10 00
Pedal piano, - - - - -	5 00

NOTE.—A discount of twenty-five per cent is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

Tuition is payable *strictly in advance* at the University office, 518 Davis Street. Checks may be drawn payable to Dr. Robert D. Sheppard, Treasurer and Business Agent of the University.

Lessons falling upon legal holidays or missed through fault of student are only made up at the convenience of teacher. No deductions will be made to pupils for absence from lessons. In cases of protracted illness, when due notice is given, the lessons missed will be transferred to a subsequent term, or the loss divided with the student.

PREPARATORY DEPARTMENT.

A Preparatory Department is maintained by the school where excellent instruction may be obtained in piano, organ, voice, or theory from capable graduates. The terms coincide with those of the regular school, being nine weeks in length. Tuition rates are as follows.

	Two half-hour lessons per week.	One half-hour lesson per week.
From graduates of Diploma Course, -	\$15 00	\$8 00
From graduates of Certificate Course, -	12 00	6 50

BOARD IN EVANSTON.

Board—In clubs, \$2.00 to \$3.00 per week. Room rent in town, 75 cents to \$1.50 per week for each occupant. Board with room in families, \$4.00 to \$7.00.

The choice of rooms and boarding places is subject to the approval of the Dean, which should be obtained before contracts are made.

Woman's Hall, the official home of the University for women, is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is

intended that the Dean shall always be a woman of high character and attainments, who can give suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who do not wish to incur the expense incident to living at Woman's Hall, provision is made at what is known as the College Cottage. This is in charge of an association of ladies, incorporated as The Women's Educational Aid association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of the Cottage family. The ordinary work of the Cottage is done by the young women under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Woman's Hall.

NOTE.—For further information respecting Woman's Hall, letters of inquiry should be addressed to Dean of Women, Woman's Hall, Evanston, Ill.; and for information respecting the College Cottage, letters should be addressed to Mrs. J. A. Pearsons, President of the Woman's Educational Aid Association, Evanston, Ill.

Students living in Woman's Hall pay according to the desirability of the room, from \$108.00 to \$99.00 each semester or half year. Students in College Cottage pay for room and board \$50.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. The figures given for Woman's Hall and the College Cottage include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bedclothing, pillows, and towels. They pay their room and board bills one-half in advance and the other half at the middle of the semester. No deduction is made for absence in any part of the term, except in cases of protracted illness. The University does not undertake to provide dormitories for the young men, but they obtain board and lodging

in private families at reasonable rates. Clubs are also formed in which the cost of board is reduced to a minimum.

It is usually necessary to make application for admission to the College Cottage some months in advance, as accommodations there are in great demand.

A list of boarding-places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Woman's Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily in the Theoretical or Practical School are entitled to a statement indicating the fact.

Students can not appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

A student's work may be discontinued at any time by reason of unsatisfactory work, bad conduct, or unpaid bills.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours

daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

A single study in the College of Liberal Arts costs \$36.00 per annum. More than one study costs the full tuition of \$69.00 per annum.

A single study in the Academy costs \$25.50 per annum. More than one study costs the full tuition of \$48.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

LIST OF STUDENTS.

IN REGULAR COURSES.

Anderson, Jennie Matilda,
Andrews, Daisy Ida,
Bailey, Mabel,
Barry, Curtis Abell,
Bemis, Emily,
Boorman, Genevieve Marie,
Botkin, Maud Devereaux,
Boyer, Rachel Orelia,
Bredin, Elias Arnold,
Bunnell, Mrs. Belle,
Bunnell, Marc,
Burnside, Mrs. C. V.,
Childs, Florence Leah,
Cissna, Georgia,
Coleman, Edith,
Crowley, Elenor Cecilia,
Davis, Lizzie,
Dodge, Louis Norton,
Dunn, Mabel Adella,
Ericson, Grace Olivia,
Eversz, Edna Louise,
Fahs, Gertrude E.,
Fearis John S.,
Fisk, Ellen Green,
Fleshiem, Edna Earle,
Garver, Alice,
Gray, Golda May,
Haake, Charles John,
Hall, Mabel Pauline,
Hartshorn, Leta,
Hastings, Leila May,
Hebbard, Katherine,
Hewes, Jeanette Elizabeth,
Hoke, Marion,
Holbrook, Carrie Cole,

Evanston.
Salmon City, Idaho.
Chanute, Kas.
Chicago.
Cawker City, Kas.
Evanston.
Virden.
York, Neb.
Evanston.
Evanston.
Evanston.
Evanston.
Evanston.
Kansas City, Mo.
Joy.
Chicago.
Salt Lake City, Utah.
Evanston.
Evanston.
Evanston.
Evanston.
Joliet.
Chicago.
Evanston.
Menominee, Mich.
Decorah, Ia.
DeKalb.
Chicago.
Sedgwick, Kas.
Evanston.
Cairo.
Evanston.
Rockwood City, Ia.
Huron, S. D.
Evanston.

Holcomb, Helen,
 Hoover, Jennie Grace,
 Hull, Winifred,
 Humfreville, Lilian,
 Jones, Birdie,
 Kindall, Hortense,
 Knapp, Nina Shumway,
 Livermore, Melva,
 Lothian, Myrtle Mabel,
 Mahaffie, Bertha Agnes,
 Manus, Katie Johanna,
 Martin, Bessie,
 Merrilies, Mary,
 Merrilies, Sarah Louise,
 Meyer, Orillia Sarah,
 Miles, Winifred,
 Miller, Alta Dorothy,
 Monk, Alice Maud,
 Monroe, Imo Allaleen,
 Northey, Susie,
 Ott, Aureola Marie,
 Owen, Edna Mary,
 Pendleton, Mary Louise,
 Phelps, Lispeth,
 Phillips, Anna Viola,
 Porter, Mrs. A. B.,
 Pratt, Mary Porter,
 Price, Stella,
 Raymond, Elizabeth,
 Ross, Isabella,
 Ruby, Mildred,
 Sayre, Jessie Oril,
 Seymour, Ethel,
 Spencer, Stanhope Reid,
 Stevens, Irene Bertha,
 Tollefson, Martha Amelia,
 Vaughn, Matie Ella,
 Vose, Mary Richardson,
 Waterous, Earle,
 Wathall, Alfred George,
 Webster, Henry Kitchell,
 Whitlock, Laura Case,
 Wood, Jennie,
 Zeuch, William Edward,

Evanston.
Sterling.
Evanston.
Waterville, Kas.
Chanute, Kas.
Onawa, Ia.
Evanston.
Evanston.
Ida Grove, Ia.
Letts, Ia.
Evanston.
South Omaha, Neb.
Winnetka.
Winnetka.
Evanston.
Corydon, Ia.
Evanston.
Chicago.
Blair, Neb.
Dubuque, Ia.
Chicago.
Evanston.
Evanston.
Port Huron, Mich.
Rhodes, Ia.
Evanston.
Chicago.
Evanston.
Evanston.
Evanston.
Manilla, Ia.
Centerville, S. D.
Chicago.
Evanston.
Evanston.
Mabel, Minn.
Deadwood, S. D.
Evanston.
Evanston.
Chicago.
Evanston.
Evanston.
Evanston.
Chicago.

SPECIAL STUDENTS.

Allen, Clyffe,	<i>Evanston.</i>
Andrews, Bernice,	<i>Evanston.</i>
Arden, Blanche,	<i>Evanston.</i>
Atwell, Ruth,	<i>Evanston.</i>
Auten, Mildred Garvin,	<i>Evanston.</i>
Bagne, Oscar J.,	<i>Chicago.</i>
Baird, Ruth,	<i>Evanston.</i>
Ball, Nellie.	<i>Moline.</i>
Baller, Ruth,	<i>Evanston.</i>
Barnard, Esther,	<i>Evanston.</i>
Benedict, Anna Lucinda,	<i>Waukegan.</i>
Bennett, Margaret Grace,	<i>Moline.</i>
Bennett, Ralph E.,	<i>Omro, Wis.</i>
Bigelow, Gertrude Natalie,	<i>Evanston.</i>
Bishop, Mildred Whiting,	<i>Evanston.</i>
Blair, William Walter,	<i>Boscobel, Wis.</i>
Bohman, Agda,	<i>Chicago.</i>
Boone, Guthrie,	<i>Chrisman.</i>
Bowman, Jennie,	<i>Sterling.</i>
Boyd, Beatrice Burleigh,	<i>Evanston.</i>
Bragdon, Sarah Frances,	<i>Evanston.</i>
Brooks, Roxanna,	<i>Evanston.</i>
Brown, Henry Sewall,	<i>Evanston.</i>
Bücker Henry,	<i>Clearmont, Mo.</i>
Bunnell, Esther,	<i>Evanston.</i>
Burke, Ralph Haney,	<i>Chicago.</i>
Burnett, Elizabeth,	<i>Evanston.</i>
Burnham, Margaret,	<i>Evanston.</i>
Cable, Arthur,	<i>Evanston.</i>
Childs, Mildred Millet,	<i>Evanston.</i>
Clendenin, Elizabeth Frances,	<i>Chicago.</i>
Clover, Katharine,	<i>Evanston.</i>
Clutterbuck, James Greenby,	<i>Watford, Ont., Can.</i>
Coakley, Henrietta,	<i>Chicago.</i>
Coble, Reginald Heber,	<i>Evanston.</i>
Cocayne, Alonzo Vincent Jr.,	<i>Mediapolis, Ia.</i>
Crew, Alice,	<i>Evanston.</i>

Davis, Alice,	<i>Lakeside.</i>
Dean, William,	<i>Evanston.</i>
DeBra, Blanche Catharine,	<i>Evanston.</i>
Deering, Barbara,	<i>Evanston.</i>
Deering, Marion,	<i>Evanston.</i>
Dithmer, Elizabeth,	<i>Evanston.</i>
Dithmer, Regina,	<i>Evanston.</i>
Doland, Mae Louise,	<i>Chicago.</i>
Dudley, Miriam,	<i>Evanston.</i>
Dunlap, Mrs. Harriet,	<i>Evanston.</i>
Dwight, Charles Fox,	<i>Evanston.</i>
Dyrenforth, Ruth,	<i>Evanston.</i>
Ehrstein, Joseph,	<i>Marathon, Ia.</i>
English, Lela,	<i>Evanston.</i>
Ericson, Chester,	<i>Evanston.</i>
Erlougher, Frank Luther,	<i>Sims, Ind.</i>
Falloon, Laura Ellen,	<i>Sawyerville, Quebec.</i>
Farnsworth, Mary,	<i>Cresco, Ia.</i>
Fellows, Alma,	<i>Evanston.</i>
Fernandez, Leola,	<i>Chicago.</i>
Forgan, Robert Russell,	<i>Evanston.</i>
Frey, Eugene,	<i>Brookville.</i>
Gage, Portia,	<i>Wilmette.</i>
Garberson, Margenia,	<i>Richwood, O.</i>
Gates, Pearly,	<i>Evanston.</i>
Goble, Abby,	<i>Evanston.</i>
Goebel, Caroline,	<i>Chicago.</i>
Graves, Irene Mayhew,	<i>Evanston.</i>
Greene, Marion Fairbrother,	<i>Evanston.</i>
Guest, Rida,	<i>Iveyville, Ia.</i>
Hall, Irene,	<i>Sedgwick, Kas.</i>
Hall, John,	<i>Hot Springs, S. Dak.</i>
Hammitt, Leon Lewis,	<i>Toledo, Ia.</i>
Handke, Louise,	<i>Evanston.</i>
Harbaugh, Roselle,	<i>Joliet.</i>
Hatch, Elizabeth Cecelia,	<i>Evanston.</i>
Hawkes, Mildred,	<i>Atwood.</i>
Herring, Edward Joseph,	<i>Downer's Grove.</i>
Hoag, Erma,	<i>Evanston.</i>
Hobart, Louise,	<i>Evanston.</i>
Holmes, Frances Imogen,	<i>Evanston.</i>
Holmes, Paul,	<i>Evanston.</i>
Hoyle, Elizabeth,	<i>Chicago.</i>
Hubbart, Della,	<i>Monticello.</i>

Hubbart, Oliver Sherman,	<i>Monticello.</i>
Hurford, Blanche,	<i>Glencoe.</i>
Hussey, Fred Jerome,	<i>Evanston.</i>
Inglis, Ruth Victoria,	<i>Evanston.</i>
Irwin, David Duryea,	<i>Evanston.</i>
Isbester, Ethel Anastacia,	<i>Evanston.</i>
Jackson, Joseph Ellis,	<i>Blanchester, Ia.</i>
Jamieson, Percy,	<i>Evanston.</i>
Jenkins, William D.,	<i>Evanston.</i>
Johnston, Alexander,	<i>Evanston.</i>
Kanitz, Paula,	<i>Chicago.</i>
Kidder, Florence,	<i>Evanston.</i>
Kline, Bertha,	<i>Delong, Ind.</i>
Knaak, Ida,	<i>Deerfield.</i>
Knaggs, M. L.,	<i>Evanston.</i>
Knight, Augustus,	<i>Evanston.</i>
Knox, Clarence Bunyan,	<i>Evanston.</i>
Kriete, Cecilia Louise,	<i>Chicago.</i>
Ladd, Alice,	<i>Brooklyn, Mich.</i>
Larsen, Edith Calistae,	<i>Green Bay, Wis.</i>
Lemay, Ada,	<i>Newton.</i>
Little, Edith,	<i>Evanston.</i>
Locy, Francis,	<i>Evanston.</i>
Loomis, Chester Miller,	<i>Clare City, Mich.</i>
Ludwig, Theodore,	<i>Moweaqua.</i>
Lutkin, Harris Carman,	<i>Evanston.</i>
Lyle, Gertrude,	<i>Evanston.</i>
Lyon, Henry Alfred,	<i>Kalamo, Mich.</i>
Macdonald, Edna,	<i>Evanston.</i>
Mark, Ellen Humphreys,	<i>Muscatine, Ia.</i>
Marsh, Donald Egbert,	<i>Evanston.</i>
Marshall, Julia,	<i>Evanston.</i>
Marshall, Mary,	<i>Evanston.</i>
Mattison, Hugh Haven,	<i>Evanston.</i>
McCluskey, Frank,	<i>Evanston.</i>
McFadden, John Roscoe,	<i>Gilmore, O.</i>
Mercer, Grace Darling,	<i>La Moille.</i>
Merrill, Ada Elizabeth,	<i>Evanston.</i>
Miller, Donald Crandon,	<i>Evanston.</i>
Minium, Ruth,	<i>Evanston.</i>
Mockford, Susan Frances,	<i>Evanston.</i>
Norfleet, Mrs. Lulu Belle,	<i>Lebanon, Mo.</i>
Olp, Ernest Everett,	<i>Evanston.</i>
Orchard, Elsie Helen,	<i>Evanston.</i>

Orr, Arthur Jr.,	<i>Evanston.</i>
Orr, George,	<i>Evanston.</i>
Overbagh, Louise,	<i>Evanston.</i>
Owen, Arthur Cleveland,	<i>Mokena.</i>
Owens, Mrs. J. O.,	<i>Evanston.</i>
Park, Maud,	<i>Evanston.</i>
Parsons, Harry Robert,	<i>Chicago.</i>
Patten, Emma,	<i>Evanston.</i>
Patten, Helen,	<i>Evanston.</i>
Peacock, Helen Margaret,	<i>Morris.</i>
Pearson, Muriel,	<i>Evanston.</i>
Peckham, Maud,	<i>Toledo, O.</i>
Peterson, Peter Martin,	<i>Evanston.</i>
Petrie, John,	<i>Evanston.</i>
Pigott, Roberta,	<i>Chicago.</i>
Porter, Bertha,	<i>Evanston.</i>
Price, Freeman Barnborough,	<i>Evanston.</i>
Prickett, Marietta,	<i>Evanston.</i>
Prindle, Richard Hedenberg,	<i>Evanston.</i>
Quinn, Maytie,	<i>Kewanee.</i>
Rayfield, Mrs. Ida J.,	<i>Evanston.</i>
Redlich, Marion,	<i>Evanston.</i>
Reed, Robert Henry,	<i>Twin Bridges, Mont.</i>
Reid, Mary Mitchell,	<i>Evanston.</i>
Ridlon, Hester,	<i>Evanston.</i>
Ridlon, Margaret,	<i>Evanston.</i>
Rockwood, Alfred,	<i>Evanston.</i>
Rodgers, Rosetta Banks,	<i>Evanston.</i>
Rosenstein, Hannah,	<i>Moline.</i>
Sargent, Carla Fern,	<i>Evanston.</i>
Sauseman, Melissa,	<i>Gilead, Ind.</i>
Scales, Elizabeth,	<i>Chicago.</i>
Scales, Katherine,	<i>Chicago.</i>
Schwingel, Theresia,	<i>Chicago.</i>
Seegers, Cora Luella,	<i>Chicago.</i>
Shaffer, Caryl,	<i>Evanston.</i>
Shaffer, Kent,	<i>Evanston.</i>
Shaw, Stanley,	<i>Evanston.</i>
Shepard, William Odell,	<i>Evanston.</i>
Sheppley, Edward Henry,	<i>Dubuque, Ia.</i>
Shumway, John,	<i>Evanston.</i>
Silverthorne, Caroline Sarah,	<i>Wausau, Wis.</i>
Simpson, Florence,	<i>Evanston.</i>
Simpson, Margaret Dale,	<i>Evanston.</i>

Smith, Ruhamah Georgette,	<i>Evanston.</i>
Smith, Walter Henry,	<i>Ponca, Neb.</i>
Snyder, Lillian Irene,	<i>Moweaqua.</i>
Somerville, Esther,	<i>Evanston.</i>
Somerville, John,	<i>Evanston.</i>
Sprague, Abbie,	<i>Sheffield.</i>
Stewart, Lucy,	<i>Evanston.</i>
Stiger, Edith May,	<i>Toledo, Ia.</i>
Stotler, Cora Mabel,	<i>Evanston.</i>
Straight, Ruth,	<i>Evanston.</i>
Tallmadge, Abby,	<i>Evanston.</i>
Thibodeau, Asa D.,	<i>Lincoln, Me.</i>
Thomas, Eben A.,	<i>Kendrick, Id.</i>
Todd, Jessie Grace,	<i>Butler.</i>
Tompkins, Mary Elizabeth,	<i>Winnetka.</i>
Trimble, Eliza,	<i>Evanston.</i>
Vance, Marie,	<i>Evanston.</i>
Vance, Mrs. Wm. L.,	<i>Evanston.</i>
Vandewerker, Willa Dorothy,	<i>Chicago.</i>
Van Gorder, Louise,	<i>Kenilworth.</i>
Vocke, Stella,	<i>Napoleon, O.</i>
Wagner, Hiram,	<i>Leaf River.</i>
Walker, Frances Marie,	<i>Milledgeville.</i>
Wall, Lillian May,	<i>Staunton.</i>
Wallingford, Mary,	<i>Evanston.</i>
Warde, Esther,	<i>Evanston.</i>
Webster, Josephine,	<i>Evanston.</i>
Wells, Charles E.,	<i>Denver.</i>
Wells, Mrs. Charles E.,	<i>Denver.</i>
White, Lillian Content,	<i>Lincoln, Neb.</i>
White, Marie Frances,	<i>Evanston.</i>
Wickersham, Elmere Randolph,	<i>Chicago.</i>
Wigner, Aera Eva,	<i>Marion, Ind.</i>
Williams, George Mersereau,	<i>Chicago.</i>
Williams, Hazel Mildred,	<i>Marion, Ind.</i>
Wilson, Gladys Viola,	<i>Evanston.</i>
Wilson, Myra,	<i>Evanston.</i>
Wire, Melville T.,	<i>Albany, Ore.</i>
Wisher, Alice,	<i>Evanston.</i>
Woodbridge, Helen,	<i>Evanston.</i>
Woodward, Marion Culver,	<i>Brooklyn, Mich.</i>
Woodward, Stanley Rice,	<i>Brooklyn, Mich.</i>

APPENDIX.

The following is a list of Chamber Music given during the past six years by the University String Quartette, assisted by various members of the Faculty.

BACH, Concerto for two Violins,

BARGIEL, String Quartette No. 3, Op. 15.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.

" " " " " 6, No. 3.

BEETHOVEN, String Quartette, Op. 15, No. 1.

" " " 18, No. 6.

" " " 59, No. 1.

" " " 18, No. 2.

" " " 18, No. 4.

" " " 95.

" " " 74.

" Trio " 9, No. 3.

Trio for Piano, Violin, and 'Cello, Op. 97.

Serenade for Flute, Violin, and Viola, Op. 25.

Septette for Clarionet, Bassoon, Horn, and Strings, Op. 20.

(Four movements. The wind instruments supplied upon the organ.

Concerto for Violin, Op. 61.

(First movement with Leonard Cadenza.)

Sonata for Piano and Violin, Op. 47.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 67.

Sextette for Strings, Op. 18.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVOŘAK, String Quartette, Op. 51.

Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.

String Quartette, Op. 96.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMAN, Concertstueck for 'Cello, Op. 65.

GRIEG, Sonata for Piano and Violin, Op. 45.

Sonata for Piano and Violin, Op. 13.

String Quartette, G minor.

- HUBBARD W. HARRIS, Sonata for 'Cello and Piano.
(Second and third movements.)
- HAYDN, String Quartette, Op. 77, No. 1.
Variations from Kaiser Quartette.
- HOFFMANN, Sonata for Violin and Piano, Op. 67.
- HAROLD E. KNAPP, String Quartette in C major.
- LIADOW, Scherzo for Strings.
- P. C. LUTKIN, Trio for Piano, Violin, and 'Cello, Op. 1.
(Second movement.)
Andante for Violin and Orchestra, Op. 6.
(Orchestral part arranged for strings and organ.)
- MENDELSSOHN, String Quartette, No. 1, Op. 12.
Trio for Piano, Violin, and 'Cello, Op. 66.
Sonata for 'Cello and Piano, Op. 45, No. 1.
- MOZART, Quintette for Clarionette and Strings.
String Quartette, No. 14.
- ARNE OLDBERG, String Quartette, C minor.
- RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
(First movement.)
Sonata for Violin and Piano, Op. 13.
(First movement.)
String Quartette, Op. 17, No. 3.
- CHARLES SCHUBERT, Andante and Caprice for 'Cello.
- SCHUBERT, String Quartette, Op. 29. (Two movements.)
String Quartette, D minor. (Two movements.)
String Quintette.
Trio for Piano, Violin, and 'Cello, Op. 99.
Trio for Piano, Violin, and 'Cello, Op. 100.
(Two movements.)
Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
- SCHUMANN, String Quartette, Op. 41, No. 2.
Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.
- SAINT SAËNS, Quintette for Piano and Strings, Op. 14.
- TSCHAIKOWSKY, String Quartette, Op. 11.
- WEBER, Concerto for Clarionet, Op. 75.
(Orchestral part arranged for Organ and Strings.)
- WEBER, JOSEF MIROSLAV, String Quartette in B minor.

A FEW PROGRAMMES FROM THE PAST SEASON.

FACULTY CONCERTS.

THURSDAY EVENING, OCT. 12, 1899.

Sonata for Piano and Violin, Op. 47-----*Beethoven*
(Dedicated to R. Kréuzer.)

MRS. GEO. A. COE and MR. HAROLD E. KNAPP.

Songs, Serenade-----*Gilchrist*
"I Love Thee"-----*Grieg*

MR. WILLIAM H. KNAPP.

Suite for Piano, No. 2-----*Oldberg*

MR. ARNE OLDBERG.

Violin, Air Varie-----*Vieuxtemps*

MR. HAROLD E. KNAPP.

Duett "O, That We Two Were Maying"-----*Henschel*

MR. and MRS. WILLIAM H. KNAPP.

Piano, "Spinnerlied," from the Flying Dutchman-----*Wagner-Liszt*

MR. OLDBERG.

CHAMBER MUSIC RECITAL.

SATURDAY EVENING, NOV. 11, 1899.

University String Quartette.

HAROLD E. KNAPP, 1st Violin. WALTER G. LOGAN, 2d Violin.

ALFRED G. WATHALL, Viola. DAY WILLIAMS, 'Cello.

String Quartette in F Major-----*W. A. Mozart*

'Cello Concerto-----*Lintner*

Serenade.

Tarantella.

MR. DAY WILLIAMS.

String Quartette, Op. 17, No. 3-----*Rubinstein*

RECITAL.

By MR. ARNE OLDBERG, Pianist, and MR. WALTER G. LOGAN, Violinist.

FRIDAY EVENING, MARCH 23, 1900.

Sonata for Piano and Violin, Op. 13-----*Grieg*

Sonata for Piano, Op. 27, "Moonlight"-----*Beethoven*

Violin, The Swan-----	<i>Saint-Saens</i>
Melodie -----	<i>Tschaikowsky</i>
Hungarian Rhapsody-----	<i>Hauser</i>
Piano, Prelude and Fugue, A Minor-----	<i>Oldberg</i>
Ballade, A Flat Major,	} ----- <i>Chopin</i>
Nocturne, D Flat Major,	
Etude, C Sharp Minor,	
Concerto for Violin, E Minor-----	<i>Mendelssohn</i>
Andante.	
Allegro Molto Vivace.	

CHAMBER MUSIC RECITAL.

University String Quartette, assisted by MR. ARNE OLDBERG, Pianist.

TUESDAY EVENING, MAY 1, 1900.

Quartette for Strings, C Minor-----	<i>Arne Oldberg</i>
I. Allegro Moderato Assai.	
II. Andante.	
III. Menuetto—Vivace.	
IV. Adagio—Moderato ma con Spirito.	
Quintette for Piano and Strings, Op. 44-----	<i>Schumann</i>
I. Allegro Brillante.	
II. In Modo d'una Marcia.	
III. Scherzo.	
IV. Molto Vivace.	

PIANO RECITAL.

By MRS. GEORGE A. COE, assisted by MR. WILLIAM F. HYPES, Tenor.

Sea Pieces, Op. 55-----	<i>MacDowell</i>
Songs, a) Sings the Nightingale to the Rose,	} ----- <i>Chadwick</i>
b) Thou Art so like a Flower,	
c) Dear Love, when in Thine Arms,	
d) Were I a Prince Egyptian,	
Tone Poems (After Omar Khayyam), Op. 41-----	<i>Arthur Foote</i>
Songs, a) Thou Art Not Near Me-----	<i>Colyn</i>
b) The Nightingale Has a Lyre of Gold-----	<i>Foote</i>
c) My Lassie-----	<i>Mrs. H. H. A. Beach</i>
d) "Bianca"-----	<i>Mattei</i>
Hungarian Fantasie-----	<i>Liszt</i>
Orchestral accompaniment by University String Quartette and Organ.	

STUDENTS' RECITALS.

SIXTH RECITAL.

THURSDAY EVENING, FEB. 8, 1900.

Piano, Andante and Allegro----- *Clara Schumann*
 MISS GRACE ERICSON.

Piano, Nocturne, F Minor----- *Chopin*
 MISS WINIFRED HULL.

Vocal, Were I a Gardener, }
 Madrigal, } ----- *Chaminade*
 MRS. CHARLES E. WELLS.

Piano, Entering the Forest, }
 The Inn, } ----- *Schumann*
 Bird as Prophet. }
 MISS EDNA FLESHIEM.

Violin, Concerto in E. Minor----- *Mendelssohn*

I. Allegro Molto Appassionata.

II. Andante.

III. Allegro Molto Vivace.

MR. EARLE WATEROUS.

Piano, Kamenoi Ostrow----- *Rubinstein*
 MISS MABEL DUNN.

Vocal, Heart's Springtide----- *Von Wickede*
 MISS IRENE SNYDER.

Piano, Czardas----- *MacDowell*
 MISS CARRIE HOLBROOK.

Organ, Grand Chorus, in E flat----- *Guilmant*
 MR. WILLIAM E. ZEUCH.

TWENTY-THIRD RECITAL.

MISS IRENE STEVENS, Pianist,

Assisted by

MR. RICHARD E. YARNLEY, 'Cellist.

TUESDAY EVENING, MAY 29, 1900.

Italian Concerto ----- *Bach*
 MISS STEVENS.

Symphony Suite, D Major ----- *Bach*
 MR. YARNLEY.

Caprice, No. 2----- *Paglinini-Schumann*

Nocturne, Op. 10, No. 1, }
 Scherzo, Op. 2, } ----- *Tschaikowsky*

MISS STEVENS.

- a) Obligato, from Les Erinnyes-----*Massenet*
 b) Guitarre-----*Moskowsky*

MR. YARNDLEY.

- Danse Pastorale, Op. 37, }
 Scarf Dance, }-----*Chaminade*
 Calirrhoe, }
 Ruskaja I Trepak-----*Rubinstein*

MISS STEVENS.

TWENTIETH RECITAL.

MISS EDNA FLESHIEM, Pianist,

Assisted by

MISS ALTA MILLER, Soprano.

MONDAY EVENING, MAY 21, 1900.

- Sonata, Op. 31, No. 2, D Minor-----*Beethoven*

MISS FLESHIEM.

- Hark, Hark, the Lark-----*Schubert*

- Faithful Love-----*Brahms*

- Rosamonde-----*Chaminade*

- Das Wandern-----*Schubert*

MISS MILLER.

- Faschingsschwank aus Wien-----*Schumann*

(Viennese Carnival.)

I. Allegro.

II. Romanza.

III. Scherzino.

MISS FLESHIEM.

- "My Heart at Thy Sweet Voice," Samson and Delilah-----*St. Saens*

MISS MILLER.

- Concert Etude, "Autumn"-----*Chaminade*

- Berceuse-----*Chopin*

MISS FLESHIEM.

- Polly Willis-----*Arne*

- "The Year's at The Spring"-----*Beach*

- The Rosary-----*Nevin*

- The Spring Has Come-----*White*

MISS MILLER.

TWENTY-FIFTH RECITAL,

By the Graduating Class in the Certificate and Diploma Courses.

TUESDAY EVENING, JUNE 5, 1900.

- Concerto for Piano, G minor-----*Mendelssohn*

Andante.

Presto—Molto Allegro e Vivace.

MISS CARRIE HOLBROOK.

- Aria, "With Verdure Clad"—from *The Creation* *Haydn*
 MISS IRENE SNYDER.
- Concerto for Piano, C minor *Beethoven*
 First Movement, *Allegro con Brio*, with *Reinecke Cadenza*.
 MISS MABEL DUNN.
- Suite for Strings *Alfred G. Wathall*
 (of the Graduating Class)
- Prelude.
- Gavotte.
- Siciliano.
- Gigue.
- Fughetta.
- UNIVERSITY STRING QUARTETTE.
- Concerto for Piano, E minor *Chopin*
Romanza, Larghetto.
 MISS IRENE STEVENS.
- Aria, "Is not His Word like a Fire," from *Elijah* *Mendelssohn*
 MR. BRUNO HESS.
- Capriccio Brillante, B minor *Mendelssohn*
 MISS GRACE ERICSON.
 (Orchestral parts supplied by String Quartette and Organ.)

TWENTY-EIGHTH STUDENTS' RECITAL.

With Graduating Exercises.

THURSDAY EVENING, JUNE 7, 1900.

- Organ, Fugue in G minor, "The Greater," *Bach*
 MR. WILLIAM E. ZEUCH.
- Piano, Prelude, C sharp minor *Rachmaninoff*
 MISS LILLIAN HUMFREVILLE.
- Piano, "On the Wings of Song," *Mendelssohn-Liszt*
The Nightingale *Liszt*
 MISS GRACE ERICSON.
- Piano, Rondo Capriccioso *Mendelssohn*
 MR. CHARLES J. HAAKE.
- Vocal, The Swallows *Corwen*
 MISS ORA BOYER.
- Piano, Czardas *MacDowell*
 MISS CARRIE HOLBROOK.
- Piano, Nocturne, F sharp major *Chopin*
Hexentanz *MacDowell*
 MISS MABEL DUNN.
- Vocal, Waltz Song, from *Romeo and Juliet* *Gounod*
 MISS IRENE SNYDER.

Piano, Ruskaja I Trepak-----*Rubinstein*

MISS IRENE STEVENS.

Presentation of Diplomas and Certificates by the Dean of the School.

Piano, Scherzo, B flat minor-----*Chopin*

MISS EDNA FLESHIEM.

DIPLOMAS.

PIANO.

EDNA EARLE FLESHIEM, Menominee, Michigan.

IRENE BERTHA STEVENS, Evanston, Illinois.

THEORY.

ALFRED GEORGE WATHALL, Chicago, Illinois.

CERTIFICATES.

PIANO.

EMILY SCHORB BEMIS, Cawker City, Kansas.

MABEL ADELLA DUNN, Evanston, Illinois.

GRACE OLIVIA ERICSON, Evanston, Illinois.

CHARLES JOHN HAAKE, Chicago, Illinois.

CARRIE COLE HOLBROOK, Evanston, Illinois.

LILLIAN HUMFREVILLE, Waterville, Kansas.

ANNA VIOLA PHILLIPS, Rhodes, Iowa.

PIANO AND VOICE.

MABEL PAULINE HALL, Sedgwick, Kansas.

VOICE.

RACHEL ORELIA BOYER, York, Nebraska.

ORGAN.

WILLIAM EDWARD ZEUCH, CHICAGO, ILLINOIS.

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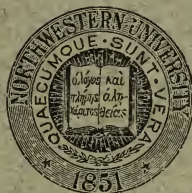
AUGUST, 1901

OF THE

NUMBER 3

UNIVERSITY OF ILLINOIS

BULLETIN
OF
NORTHWESTERN
UNIVERSITY



CIRCULAR OF INFORMATION
SCHOOL OF MUSIC

1901 - 1902

EVANSTON—CHICAGO
PUBLISHED BY THE UNIVERSITY

1901

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SCHOOL OF MUSIC

NORTHWESTERN UNIVERSITY

MUSIC HALL

EVANSTON, ILL.



Northwestern University Press

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into **four terms of nine weeks** each instead of **two semesters**.

1901.

September 24 and 25, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 26, Thursday, **First Term Begins.**
November 27, Wednesday Evening, **First Term Ends.**
Thanksgiving Recess.
December 2, Monday, **Second Term Begins.**
December 21, Saturday, Christmas Recess, to Thursday Morning, January 2, 1902.

1902.

January 30, Thursday, Day of Prayer for Colleges.
February 6, Thursday, to February 12, Wednesday, Regular Examinations.
February 12, Wednesday Evening, **Second Term Ends.**
February 13, Thursday, **Third Term Begins.**
April 16, Wednesday Evening, **Third Term Ends.**
April 17, Thursday, **Fourth Term Begins.**
June 6, Friday, to June 12, Thursday, Regular Examinations.
June 12, Thursday, Annual Concert and Commencement Exercises.
June 18, Wednesday Evening, **Fourth Term Ends.**
September 23 and 24, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 25, Thursday, **First Term Begins.**

1901

JANUARY.

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NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Facilities for the study of music have existed in the University for the past twenty-five years. In 1895 the trustees established a separate and distinct department, known as the School of Music, for the more complete mastery of the art.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

The successful pursuit of music as a profession requires not only special aptitude and talent, but a cultivated general intelligence as well. This fact has been too often overlooked, and the results have been one-sided and incomplete. A school of music in connection with a great university offers ample opportunity for supplying the elements frequently lacking in the education of musicians. Particularly is this the case at Evanston, where, in addition to the University and its large preparatory school, a most excellent system of public schools exists. A great variety of courses and lectures are thus opened to the ambitious music student, with the added stimulus of the intellectual activity and studious atmosphere which characterize a university town.

Attention is called to the wholesome religious and social surroundings. Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day.

While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life. This is especially the case with young women, who are expected to conform to the regulations of Willard Hall, whether they reside there or in private homes.

The School of Music presents comprehensive and systematic courses of instruction under experienced specialists who have enjoyed the best advantages offered by both this country and Europe. The scholarly side of musical attainments represented in the theoretical courses are unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The School is situated in Evanston, a city of 30,000 inhabitants, adjoining the northern limits of Chicago, on the wooded shores of Lake Michigan. Evanston occupies a unique position in that it lies in a prohibition district, is purely a residence community, and has for its citizens those who eminently represent the wealth and culture of Chicago. Few cities equal it in beauty of location or general attractiveness. The business district of Chicago is easily reached by two lines of railway, and by an electric car line which passes the School.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building stands immediately to the north of Willard Hall, near to the

University Campus. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional class-rooms are found on the second floor, together with a well arranged concert hall seating three hundred and fifty. The Hall is provided with a large stage, dressing-rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera-chairs. The basement floor is subdivided into eleven rooms, giving a large class-room for recitations in theory and musical history, and ten more practice rooms. The latter are especially pleasant, being well lighted and heated.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the best ideas of American educators.

2. A choral society of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music and other recitals by members of the Faculty, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of one of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

Without the School—

1. The opportunity of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

REQUIREMENTS FOR ADMISSION TO THE REGULAR COURSES.

The work of the School is divided into two parts—the Theoretical School and the Practical School. The former is intended for theorists and composers, and the requirements are a knowledge of the rudiments of music in regard to notation and rhythm, a reasonable familiarity with all major and minor keys, as well as with the key-board. The work is arranged in year courses (see schedule), and cannot be entered during the year unless the applicant for admission can pass an examination on the work already covered.

The practical School includes the study of the piano,

organ, voice, violin, or other orchestral instrument, and in connection therewith certain courses in the Theoretical School as hereinafter stated. Moderate attainments, representing on an average one year's systematic training in singing, or two to three years' systematic training in instrumental music, are required to enter the Practical School. *This preparation, when needed, is supplied in the most thorough and direct manner in the School of Music itself.*

SPECIAL STUDENTS.

The school also provides instruction for those not desiring to enter the regular courses, from the elementary to the advanced stages, in which case no examinations or special requirements are necessary. Such students are known as *special students*, and may enter at any time for one term or the unexpired portion of a term.

COURSES.

Theoretical School.

The Theoretical School offers three courses, as follows:

- I. Certificate Course.
- II. Diploma Course.
- III. Advanced Course leading to a Degree.

The Certificate Course requires three years' work, covering the studies outlined in the following schedule. The Diploma Course requires an additional year. The Advanced Course is only open to such students as can pass the final examinations in the Diploma Course with distinction, and who have evinced decided creative ability. The candidates are required to compose a work of considerable length for chorus and orchestra, introducing solos, five-part chorus-writing, and contrapuntal treatment of the voices, such work to meet with the approval of the Faculty. It is further required that the candidates prove their

knowledge of English, Mathematics, and German, French or Italian.

Such of the theoretical courses as are indicated by an asterisk are electives in the College of Liberal Arts and receive the given credit.

THEORETICAL COURSES.

FIRST YEAR.

First Semester.

*A—*Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Intervals, Triads, Triad Harmonization with near Modulations, Inversions, Ear-training.

*G—*Musical History.* 2 hours.

Tuesdays, Thursdays, 3.

Professor S. E. COE.

Primitive Music, Music of China, Japan, Africa, India, and the American Indians, with illustrations; the Greek Music System, Early Ecclesiastical Styles, Polyphonic Music of the Middle Ages, History of Notation, Analysis of the Instruments of the Orchestra, Biographies of Noted Musicians.

Text-book work supplemented by lectures.

H—*Sight Reading and Choral Practice.* $\frac{1}{2}$ hour.

Mondays, Thursdays, 4:15.

MR. COZINE.

Second Semester.

*A—*Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN.

Harmonization, with addition of Dominant, Supertonic, and Diminished Sept-chords, including Inversions, Application of Cadence Formulas, Chord Sequences at the Piano.

*G—*History of Music.* 2 hours.
Tuesdays, Thursdays, 3.

Professor S. E. COE.

Development of the Oratorio. Illustrations from Cavaliere Mazzochi, Carissimi, Scarlatti, Stradella; Critical Analysis from scores of Handel's "Messiah."

Development of the Opera, the Camerata; Caccini, Lully, Purcell; Comparison of Opera of Italy, France and Germany.

Critical Analyses from the scores of Wagner's Music Dramas, including the "Rheingold," "Walkyrie," "Siegfried," "Götterdämmerung," "Meistersinger" and "Parsifal."

H—*Sight-Reading and Choral Practice.* ½ hour.
Mondays, Thursdays, 4:15.

MR. COZINE.

SECOND YEAR.

First Semester.

Professor LUTKIN.

*B—*Harmony.* 2 hours.
Mondays, Thursdays, 11.

Collateral Sept-Chords, Suspensions, Altered and Extended Chords, Tones foreign to the Harmony, Organ Point, Remote Modulations.

*D—*Counterpoint.* 2 hours.
Tuesdays, Fridays, 11.

Two and Three Part Counterpoint.

I—*Analysis.* 1 hour.
Wednesdays, 11.

Bach's Inventions, Song Forms (principally Mendelssohn and Chopin).

Second Semester.

*C—*Musical Form.* 2 hours.
Mondays, Thursdays, 11.

Composition of Melodies, Anglican Chants and Hymn-tunes. Song, Trio, and Rondo Forms; Variations, Inventions and Suites, Sonata, Canon and Fugue.

*D—*Counterpoint.* 2 hours.
Tuesdays, Fridays, 11.

Three and Four Part Counterpoint.

I—*Analysis*. 1 hour.

Wednesdays, 11.

Fugues (Bach's Well-tempered Clavichord), Sonatas (Mozart, Haydn, Beethoven).

THIRD YEAR.

First Semester.

Professor LUTKIN.

*E—*Counterpoint*. 1 hour.

Mondays, 2.

Counterpoint in five and more parts.

*K—*Advanced Harmony*. 1 hour.

Thursdays, 2.

L—*Analysis*. 1 hour.

Wednesdays, 2.

Sonatas and Fugues.

Second Semester.

*E—*Double and triple Counterpoint*. 1 hour.

Mondays, 2.

*K—*Advanced Harmony*. 1 hour.

Thursdays, 2.

L—*Analysis*. 1 hour.

Wednesdays, 2.

Symphonies.

FOURTH YEAR.

First Semester.

Professor LUTKIN.

*F—*Canon and Fugue*. 1 hour.

Tuesdays, 2.

*M—*Free Composition*. 1 hour.

Thursdays, 3.

Homophonic Forms.

*N—*Instrumentation*. 1 hour.

Tuesdays, 3.

Second Semester.

*F— <i>Fugue.</i>	1 hour.
Tuesdays, 2.	
*M— <i>Free Composition.</i>	1 hour.
Thursdays, 3.	
Sonata Forms.	
*N— <i>Orchestration.</i>	1 hour.
Tuesdays, 3.	

PRACTICAL SCHOOL.

The Practical School presents three courses; viz.:

- I. Certificate Course.
- II. Graduating or Diploma Course.
- III. Post-graduate Course.

The Certificate Course requires the first and second years' work in the Theoretical Course in full, together with sufficient proficiency in playing or singing to creditably perform a programme containing standard examples of classical and modern compositions. A reasonable facility in sight-reading is expected, as well as a comprehensive knowledge of the technical and artistic principles involved in the particular branch chosen. In addition to the above, students of the piano and stringed instruments are required to take two terms of ensemble-playing, voice students two years of sight-reading and part-singing, and organ students two terms in modulating, transposing, and choir accompaniment. At the end of the first year each candidate for a certificate must appear before a faculty committee, and be guided by their decision as to a further continuance in this course.

The Diploma or Graduating Course is designed to fully equip students for professional work, and definite musical ability is an absolute essential. The candidate must have fulfilled the requirements for completing the Certificate Course with decided credit, and is again to appear before a faculty committee for examination. No

student can enter this course without the sanction of the committee, or be graduated without their consent. Exacting technical routine, application of the finer principles of musical expression, study of the great masterpieces, and an additional year of theoretical study are among the requirements. Students of piano and stringed instruments must take two more terms in ensemble-playing, voice students must be able to carry their part in unaccompanied quartette singing, and organ students have the ability to improvise on a given theme.

While each of the preceding courses is nominally of two years' duration, many students find it more convenient and advantageous to take them in three years. Candidates hoping to complete them in two years must be well prepared on entering, diligent, and possessed of more than ordinary ability.

The Post-graduate Course gives further opportunity to students of pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

METHODS OF INSTRUCTION.

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier, where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm, and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discriminations of touch, tone and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the Piano and in sight-reading is necessary before the course can be entered. Stainer's *Organ Primer*, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's *Organ School*, Buck's *Studies in Phrasing*, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Graduating Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease, and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools. Particular stress is laid on rhythm, enunciation and phrasing. This is

followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Glück, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students will be expected to play in the Orchestra.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. In the Certificate Course—Etdues of Dotzauer, Gruetzmacher, and Franchomme, Romberg Duos, and the easier concertos of Golter-

mann. In the Diploma Course—the Bach Sonatas, Etudes of Dupont, and the Concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the key-board or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school has been in part adapted from the ideas of more recent theorists, and in part evolved from the long experience in this field of the Dean of the School. From the moment the major triad is reached, the system is based upon the harmonization of melodies, and this from a strictly musical and practical standpoint. The result is that at the end of the first term the student can satisfactorily harmonize a simple melody, and has something tangible for his pains. All new chords are at once applied from a harmonizing or a modulatory point of view, and the work at all stages is of the most practical character. The results of this system are a more interesting routine, a saving of time, and a working knowledge of real use and efficiency.

Musical Form—This course includes elementary composition as well. Chants and hymn-tunes are first developed from given harmonic outlines, and later without assistance. Routine work follows in thematic development, accompaniments and variations. The smaller cyclical forms are then taken up. The student with limited invention is assisted with skeleton forms containing thematic, harmonic and cadential suggestions. However crude the results of this work may be from an artistic standpoint, the student gains a more comprehensive grasp of the principles of form than the mere analysis of the work of others can give him. The same plan is followed in the larger forms with much collateral study of classical models.

Counterpoint, Canon and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainments, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouraged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

Musical History—This course includes two recitations per week, and combines both text-book and lecture work. The first part of the year is devoted to the study of a text-book covering the evolution of the art from its crude beginnings among the primitive nations, through the complicated system of the Greeks, the early ecclesiastical styles, the polyphonic music of the Middle Ages, to its full development as the foremost art of the present time. The text-book work is supplemented by lectures on the music of the American Indians and other primitive peoples.

The second half of the year is devoted to the study of biographies of noted musicians, and lecture work. The latter includes the analysis of many of the great oratorios and operas. In addition to the usual examinations an essay on an assigned subject is required from each member of the class.

Analysis—This important study is followed systematically. The first semester is devoted mainly to the compositions of Bach, beginning with the two-voiced Inventions. The chronological development of form is traced, ending with the sonata and symphony. It is only through an exhaustive study of Form that the student can form any adequate estimate of the beauties of classical compositions, or hope to fully interpret them.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the Faculty diplomas will be given to students completing Course II. in either the Theoretical or Practical School, and certificates to those completing Course I. in either school. The fee for a diploma is \$8.00; for a certificate, \$5.00.

UNIVERSITY STRING QUARTETTE.

The School possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eight years it has presented,

with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and performances of these great works.

ENSEMBLE AND ORCHESTRA PRACTICE.

The practice of concerted music is one of the most useful experiences in the development of a musician. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm, for quick adjustment to the artistic needs in the proper interpretation of a composition. Finer musical susceptibilities are awakened, and esthetic comprehension is broadened. To students who are backward in sight-reading this practice is invaluable. Piano students have the opportunity of work with various combinations of stringed instruments, and violin students are first put at duet playing, and later at trio, quartette, and orchestra practice. Amateur orchestral players of fair ability are invited to join the students' orchestra, which will resume its rehearsals in October.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to appearing in public, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, hints are given on style and

interpretation, compositions are analyzed, and the playing criticised. The student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

CHORAL WORK AND SIGHT-READING CLASSES.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School is Musical Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured. The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A small fee is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals and advanced students assist at all but the part-song concerts. Handel's *Messiah* is given each year before the Christmas holidays, followed by a part-song concert in February, and an oratorio in April. The following prominent artists have appeared at its concerts:

Sopranos, Lillian Blauvelt, Helen Buckley, Genevieve Clark Wilson, Minnie Fish Griffin, Alice Verlet, Jennie Osborn; Contraltos, Sue Harrington Furbeck, Mabelle Crawford; Tenors, George Hamlin, Glenn Hall, Holmes Cowper; Basses, Charles W. Clark, Arthur Van Ewyk, George Ellsworth Holmes; Violinists, Henri Marteau, Max Bendix, Leonora Jackson; Cellists, Bruno Steindel, Leon Stern; Organist, Frederick Archer. The past season the Club gave Handel's *Messiah* twice, Mendelssohn's *Elijah*, Rossini's *Stabat Mater*, and Coleridge Taylor's *Hiawatha's Wedding Feast*. For the coming season the latter work is to be repeated in connection with the same composer's *Departure of Hiawatha*, the *Messiah* will be given for

the ninth time at Christmas tide, a part-song concert in February, and Verdi's great Manzoni Requiem Mass in April.

The Sight-reading and Choral Classes of the School are conducted in an especially interesting manner by an expert in these branches. Both a Maennerchor and Ladies' Choral Club have been organized for the coming season, and the practical advantages to vocalists are very apparent. Lack of ability in sight-reading is frequently a bar to securing a good position to persons otherwise well-qualified. A new feature in the School will be classes in Voice Culture, which will enable one to have the advantage of expert training at much less expense than for private work.

ARTISTS' RECITALS AND CONCERTS.

From time to time artists from Chicago and elsewhere appear before the students, and in local concerts. In addition, all the musical attractions of Chicago are within easy access by electric or steam railroads. The most notable of these are the twenty-two concerts given by the Chicago Orchestra of eighty members in the great Auditorium, conceded to be the largest and finest concert hall in the world. The renowned conductor, Mr. Theodore Thomas, directs these concerts, and the most famous artists from Europe are specially engaged. Each programme is given on a Friday afternoon, and repeated the following Saturday evening. The afternoon concerts are of special convenience to students, and lesson schedules are arranged as far as possible so that the afternoon performances may be attended. These concerts, which scarcely have their equal, are looked upon as a great force in musical education, and the low subscription prices place them within the reach of all. Other attractions in Chicago are the Apollo Club of four hundred voices, the Mendelssohn Club, (a mænnerchor of sixty picked voices,) concerts by traveling companies, and numerous piano, organ, and vocal recitals by well-

known local and visiting artists. To the student of organ and church music, the many fine organs and organists and the well-trained choirs will be of especial interest.

PHYSICAL CULTURE.

Students in the School of Music have the privilege of attending the classes in Physical Culture, which are held in the finely-equipped gymnasium of the School of Oratory. These classes are under the charge of a skilled instructor, and meet twice a week. Their aim is to promote a symmetrical physical development, improve the general health and strength, and to give grace and ease in bodily movements. As the close study of music entails no little mental, physical, and nervous strain, students are urged to join these classes, as they will be greatly benefited thereby. A fee of five dollars per term is charged, and if a sufficient number register special classes will be formed for music students alone, to meet at convenient hours.

FREE TUITION.

Free, or partially free, tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music, upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

Students desiring to keep their expenses as low as possible can occasionally find opportunities of giving instruction or doing light manual labor in exchange for board and room.

FREE ADVANTAGES.

Students who have entered in the regular courses have the following free privileges:

1. The required classes in Harmony, History of Music, Counterpoint, Musical Form and Analysis.
2. The Sight-reading Class.
3. All concerts, recitals and lectures.
4. Orchestra Class.

POSITIONS.

The school is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more capable and advanced the student, the more likelihood there is of securing a good position.

FEES AND EXPENSES.

For students taking the regular courses a fixed fee per term is charged as noted below. This entitles them to two half-hour private lessons per week (instrumental or vocal, as the case may be), from the head teachers, and the required classes in harmony, musical history, sight-reading, counterpoint, musical form and analysis. Attention is called to a slight increase over the rates of last year. Students not taking full work will find the fees tabulated under the heading "Private Lessons."

Matriculation Fee—A matriculation fee of five dollars is charged on entering the regular courses. It is paid but once.

The school year is divided into four terms of nine weeks each.

TERM FEES.

REGULAR COURSES.

Piano or Organ, per term.....	\$40 00
Mr. Hackett (Voice), per term.....	54 00
Mr. Cozine (Voice), per term.....	40 00
Mr Knapp (Voice), per term.....	32 00
Violin or Violoncello, per term.....	32 00
Theoretical Course only, per term.....	10 00

PRIVATE LESSONS.

	Two half- hour lessons per week.	One half- hour lesson per week.
Prof. P. C. Lutkin (Piano or Organ), per term.....	\$45 00	\$25 00
Karleton Hackett (Voice), per term.....	54 00	30 00
Prof. S. E. Coe (Piano), per term.....	36 00	20 00
Prof. Arne Oldberg (Piano), per term.....	36 00	20 00
J. H. Cozine (Voice), per term.....	40 00	22 00
Prof. H. E. Knapp (Violin), per term.....	27 00	15 00
W. H. Knapp (Voice), per term.....	27 00	15 00
Day Williams (Violoncello), per term.....	27 00	15 00
Walter Keller (Piano or Organ), per term.....	20 00	11 00
Margaret Cameron (Piano), per term.....	20 00	11 00
L. R. Blackman (Violin), per term.....	18 00	10 00
A. G. Wathall (Theory), per term.....	18 00	10 00
W. Z. Cole (Flute), per term.....	18 00	10 00
C. J. King (Clarinet), per term.....	18 00	10 00
John Skelton (Cornet), per term.....	18 00	10 00

CLASS LESSONS.

(To students registered for private work.)

	Per Term.
Full Theoretical Course.....	\$5 00
Half Course	3 00

(To students not registered for private work.)

Full Theoretical Course.....	\$10 00
Half Course	6 00

VOICE CULTURE CLASSES.

In Class of Five	\$10 00
In Class of Ten	5 00
Ensemble Class	5 00
Physical Culture Class.....	5 00
Sight-reading Class	1 50

PIANO PRACTICE.

Each hour of daily practice, per term.....	\$2 50
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ORGAN PRACTICE.

Each hour of daily practice, including blowing, per term.....	\$10 00
Pedal Piano	5 00

NOTE.—A discount of twenty five per cent. is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

Tuition is payable *strictly in advance* at the University office 518 Davis Street. Checks may be drawn payable to

Dr. Robert D. Sheppard, Treasurer and Business Agent of the University.

Lessons falling upon legal holidays or missed through fault of student are only made up at the convenience of teacher. No deductions will be made to pupils for absence from lessons. In cases of protracted illness, when due notice is given, the lessons missed will be transferred to a subsequent term, or the loss divided with the student.

PREPARATORY DEPARTMENT.

A Preparatory Department is maintained by the school where excellent instruction may be obtained in piano, organ, voice, or theory from capable graduates. The terms coincide with those of the regular school, being nine weeks in length. Tuition rates are as follows:

	Two half- hour lessons per week	One half- hour lesson per week
From graduates of Diploma Course.....	\$15 00	\$8 50
From Graduates of Certificate Course.....	12 00	7 00

BOARD IN EVANSTON

Board—In clubs, \$2.00 to \$3.00 per week. Room rent in town, 75 cents to \$1.50 per week for each occupant. Board with room in families, \$4.00 to \$7.00.

The choice of rooms and boarding places is subject to the approval of the Dean, which should be obtained before contracts are made.

Willard Hall, the official home of the University for women, is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is intended that the Dean shall always be a woman of high character and attainments, who can give

suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who do not wish to incur the expense incident to living at Willard Hall, provision is made at Pearsons Hall, which was formerly known as the College Cottage, and the new dormitory, yet to be named, the gift of Mr. D. K. Pearsons. These are in charge of an association of ladies, incorporated as The Women's Educational Aid Association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of either dormitory family. The ordinary work of these dormitories is done by the young women under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Willard Hall.

NOTE.—For further information respecting Willard Hall, letters of inquiry should be addressed to Dean of Women, Willard Hall, Evanston, Ill.; and for information respecting either Pearsons Hall, or the new Dormitory, letters should be addressed to Mrs. J. A. Pearsons, President of the Woman's Educational Aid Association, Evanston, Ill.

Students living in Willard Hall pay according to the desirability of the room, from \$108.00 to \$99.00 each semester or half year. Students in either Pearsons Hall or the new dormitory pay for room and board \$50.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. These figures include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bedclothing, pillows, and towels. They pay their room and board bills one-half in advance and the other half at the middle of the semester. No deduction is made for absence in any part of the term, except

in cases of protracted illness. The University does not undertake to provide dormitories for the young men, but they can obtain board and lodging in private families at reasonable rates. Clubs are also formed in which the cost of board is reduced to a minimum.

It is usually necessary to make application for admission to Pearsons Hall and to the new dormitory some months in advance, as accommodations there are in great demand.

A list of boarding-places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily in the Theoretical or Practical School are entitled to a statement indicating the fact.

Students can not appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

A student's work may be discontinued at any time by reason of unsatisfactory work, bad conduct, or unpaid bills.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

A single study in the College of Liberal Arts costs \$36.00 per annum. More than one study costs the full tuition of \$69.00 per annum.

A single study in the Academy costs \$25.50 per annum. More than one study costs the full tuition of \$48.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

LIST OF STUDENTS.

IN REGULAR COURSES.

Anguish, Maude Darling,	<i>Evanston.</i>
Bauth, Mrs. Anna G.,	<i>Argyle Park.</i>
Beaton, Mary G.,	<i>Rogers Park.</i>
Beeman, Cora A.,	<i>Waukon, Iowa.</i>
Boorman, Genevieve Marie,	<i>Evanston.</i>
Botkin, Maude Devereux,	<i>Virden.</i>
Bradford, Bessie,	<i>Waverly.</i>
Bredin, Elias Arnold,	<i>Chicago.</i>
Bucker, Walter,	<i>Clearmont, Mo.</i>
Butler, Kittie,	<i>Little Sioux, Iowa.</i>
Coleman, Edith Pearl,	<i>Joy.</i>
Curtner, Allie Vern,	<i>Hazleton, Ind.</i>
Dodge, Louis Norton,	<i>Evanston.</i>
Dunn, Mabel Adella,	<i>Evanston.</i>
Ericson, Grace Olivia,	<i>Evanston.</i>
Fahs, Gertrude Elizabeth,	<i>Seattle, Wash.</i>
Fiddick, Florence,	<i>Galena.</i>
Fleshiern, Edna Earle,	<i>Evanston.</i>
Frank, Mame A.,	<i>Red Oak, Iowa.</i>
Frost, Henry Hoag,	<i>Lake Road, N. Y.</i>
Gates, Arthur Lorenzo,	<i>Lena.</i>
Gilchrist, Ethel Alice,	<i>Waukon, Iowa.</i>
Gillan, Jennie Isabel,	<i>Wellington.</i>
Guest, Rida,	<i>Iveyville, Iowa.</i>
Haake, Charles John,	<i>Ravenswood.</i>
Hancock, Irving,	<i>Chicago.</i>
Harris, Mrs. Hugh H.,	<i>Evanston.</i>
Hastings, Leila Mae	<i>Cairo.</i>
Hebbard, Katherine,	<i>Evanston.</i>
Hipple, Mabel Jeannette,	<i>Waterman.</i>
Hoffman, Anna,	<i>Monee.</i>
Hull, Winifred,	<i>Evanston.</i>
Inglis, Ruth Victoria,	<i>Evanston.</i>
Isbester, Ethel Anastacia,	<i>Evanston.</i>
Kindall, Hortense,	<i>Onawa, Iowa.</i>
Knapp, Mrs. Nina Shumway,	<i>Evanston.</i>
Kneeland, Lura,	<i>Hillsboro, N. D.</i>

Legg, Martha Helen,
 McKean, Myrta Claire,
 Mahaffie, Bertha Agnes,
 Marceau, Maude,
 Maxham, Gertrude Evelyn,
 Merrilies, Mary,
 Merrilies, Sarah Louise,
 Miller, Alta Dorothy,
 Mills, Helen Vail,
 Neal, Mary Alice,
 Northey, Susie,
 Ott, Aureola Marie,
 Owen, Edna Mary,
 Parker, Geo. Maynard,
 Pendleton, Mary Louise,
 Phillips, Charlotte Jane,
 Porter, Mrs. Albert B.,
 Pratt, Mary Porter,
 Price, Stella,
 Raymond, Elizabeth,
 Robertson, Helen Maree,
 Rockwood, Lila Annette,
 Roeder, Edward M.
 Ross, Isabella,
 Sanderson, Mrs. Corinne Coddington,
 Seymour, Ethel,
 Shotwell, Elizabeth Liddell,
 Smith, Walter J.,
 Stanton, Edna,
 Sterrett, Marion,
 Stotler, Cora Mabel,
 Todd, Perilla Florence,
 Truby, Franklin Jesse,
 Webster, Henry Kitchell,
 Wemple, Leona,
 Whitlock, Laura Case
 Williams, Hazel Mildred,
 Zeuch, William Edward,

Pontiac.
Wahpeton, N. D.
Evanston.
Manteno.
Rockford.
Winnetka.
Winnetka.
Evanston.
Winona, Minn.
Marion, Ind.
Dubuque, Iowa.
Ravenswood.
West Pullman.
Cairo.
Evanston.
Evanston.
Evanston
Evanston.
Evanston.
Joliet.
Evanston.
Moberly, Mo.
Lake Bluff.
Evanston.
Chicago.
Evanston.
Waukegan.
Marinette, Wis.
Washington, Penn.
Evanston.
Milledgeville.
Maple Park.
Evanston.
Waverly.
Evanston.
Marion, Ind.
Chicago.

SPECIAL STUDENTS.

Aishton, Edith,
 Allen, Erroll V.
 Anderson, Mrs. Jno.,

Evanston.
Reamsville, Kan.
Evanston.

Applegate, Lena M.,
Atwell, Ruth,
Atwood, Louise,
Ballou, Maude Zerish,
Balmer, Helen Ruth,
Barker, J. Lawrence,
Barnard, Esther,
Barnard, Hermann,
Barnes, Wilber Leslie,
Barnlund, August Wm.,
Barry, Frank,
Barton, Lillie Mae
Becher, Louise Augusta,
Beebe, Anna L.,
Beecher, Carl Milton,
Bennett, Mrs. Elizabeth Kean,
Bogert, Frances,
Bogert, Theodore,
Bokum, Marjorie,
Bonbright, James,
Borton, Helen Wills,
Bostick, Mrs. E. M.,
Boyer, F. E.,
Bragdon, Elizabeth,
Bragdon, Sarah Frances,
Brown, Arlo Ayres,
Brown, Elizabeth,
Brown, Henry Sewall,
Bryan, Frederick John,
Buchanan, Georga Louise,
Bullen, Henry Webster,
Bullis, Laura Josephine,
Bunnell, Mrs. Belle,
Bunnell, Esther,
Burnet, Elizabeth,
Bussey, Anna
Canfield, Omer T.,
Chandler, Eleanor,
Chandler, Ruth,
Chapler, Charles Elmer,
Childs, Florence Leah,
Childs, Mildred,
Christianson, Rose Berthema,

Red Oak, Iowa.
Evanston.
Beloit, Kan.
Cadillac, Mich.
Edgewater.
Evanston.
Evanston.
Oswego.
Delavan.
Donovan.
Aurora.
Elizabeth.
Evanston.
Evanston.
La Fayette.
Royalton, Minn.
Evanston.
Evanston.
Evanston.
Evanston.
Evanston.
Reddick.
Evanston.
Evanston.
Kewanee.
Evanston.
Evanston.
Williamsburg, Mich.
Waverly.
Moline.
Milton, Wis.
Evanston.
Evanston.
Evanston.
Evanston.
Decatur.
Evanston.
Evanston.
Fort Dodge, Iowa.
Evanston.
Evanston.
Norway, Iowa.

Clapp, Margaret,	<i>Evanston.</i>
Coble, Reginald Heber,	<i>Evanston.</i>
Cochran, Miss G. E.,	<i>Evanston.</i>
Connor, Charles J.,	<i>Evanston.</i>
Connor, Mary,	<i>Evanston.</i>
Cox, Marjorie,	<i>Evanston.</i>
Crew, Alice,	<i>Evanston.</i>
Cummins, Joyce Peter,	<i>Silver Cliff, Col.</i>
Dean, Miriam,	<i>Evanston.</i>
Deering, Anna Barbara,	<i>Evanston.</i>
Deering, Marion,	<i>Evanston.</i>
DeGolyer, Marjorie Laura	<i>Evanston.</i>
Dennis, N. C.,	<i>Evanston.</i>
Dithmer, Elizabeth,	<i>Evanston.</i>
Dixon, G.,	<i>Ambia, Ind.</i>
Doland, Mae Louise,	<i>Rogers Park.</i>
Dragoo, Florence Mae,	<i>Murdock.</i>
Dragoo, V. B.,	<i>Murdock.</i>
Drummond, J. M.,	<i>Evanston.</i>
Dyrenforth, Ruth,	<i>Evanston.</i>
English, A. F.,	<i>Evanston.</i>
English, Lela,	<i>Evanston.</i>
Epstein, Clyde,	<i>Evanston.</i>
Ewell, Marion Eleanor,	<i>Evanston.</i>
Fearis, John S.	<i>Chicago.</i>
Fernandez, Leola E.,	<i>Chicago.</i>
Fernald, Paul,	<i>Wilmette.</i>
Findley, M. C.,	<i>Evanston.</i>
Fisher, Berniece,	<i>Evanston.</i>
Forgan, Robert Russell,	<i>Evanston.</i>
Frankland, Annie,	<i>Albion.</i>
Fried, Heber Morris,	<i>Leesburg, Ind.</i>
Garberson, Margenia,	<i>Richmond, Ohio.</i>
Ganster, H. E.,	<i>Dayton, Ohio.</i>
Garnsey, Mabel,	<i>Evanston.</i>
Gates, P. W.,	<i>Evanston.</i>
George, Albert Edward,	<i>Dexter, Iowa.</i>
Gibbs, Susie,	<i>Earling, Iowa.</i>
Gilkey, L. D.,	<i>Ambia, Ind.</i>
Gitchell, Carrie Edna,	<i>Leaf River.</i>
Glenn, Esther Blanche,	<i>Piper City.</i>
Goble, Abbie Richardson,	<i>Evanston.</i>
Godecke, Bessie May	<i>Columbus, Ohio.</i>

Goff, W. Ray,	<i>Chicago.</i>
Grafton, Mary,	<i>Evanston.</i>
Greene, Marion Fairbrother,	<i>Evanston.</i>
Greenman, Emily,	<i>Evanston.</i>
Grigson, Blanche Lenora,	<i>Augusta.</i>
Hall, Ada May,	<i>Evanston.</i>
Hall, C. H.,	<i>Evanston.</i>
Hall, Irene,	<i>Wichita, Kan.</i>
Hallet, Albert A.,	<i>Evanston.</i>
Hammon, Carl,	<i>Evanston.</i>
Hammon, Ruth,	<i>Evanston.</i>
Hansen, Ella,	<i>Evanston.</i>
Harris, Alfred E.,	<i>Evanston.</i>
Harris, Hugh H.,	<i>Evanston.</i>
Haugan, Alice Julia,	<i>Evanston.</i>
Hawks, Mildred Carolyn,	<i>Atwood.</i>
Hazelton, Jessie Lucia,	<i>Chicago.</i>
Heath, Adell,	<i>Vinton, Iowa.</i>
Hemphill, Luella E.	<i>Elwood.</i>
Hiller, Mary Edith,	<i>Gahreston, Ind.</i>
Hitchcock, Jean,	<i>Wilmette.</i>
Hobart, Louise,	<i>Evanston.</i>
Hollett, Eloise,	<i>Evanston.</i>
Holmes, Henrietta,	<i>Chicago.</i>
Homan, Fletcher,	<i>Corning, Iowa.</i>
Homan, Mrs. Fletcher,	<i>Corning, Iowa.</i>
Hostetter, Adelle,	<i>Chicago.</i>
Hull, Anna,	<i>Sauvemin.</i>
Hunter, Elaine,	<i>Evanston.</i>
Hunter, Harry,	<i>Evanston.</i>
Hunter, John,	<i>Evanston.</i>
Hurford, Blanche,	<i>Glencoe.</i>
Hurford, Elenor,	<i>Glencoe.</i>
Irwin, David Duryea,	<i>Evanston.</i>
Jackson, Joseph Ellis,	<i>Corning, Ia.,</i>
Jeffrey, Jessie Wright,	<i>Washington, Ia.</i>
Johnson, Anna Raymond,	<i>Wilmette.</i>
Johnson, Earl,	<i>Wilmette.</i>
Jones, Ethel,	<i>Parker, S. D.</i>
Kappes, Marion,	<i>Evanston.</i>
Kay, Norah Katherine,	<i>Wilmette.</i>
Kerr, Davis S.,	<i>Evanston.</i>
Kidder, Edna,	<i>Evanston.</i>

King, Clarence,	<i>Wilmette.</i>
Knox, Helen,	<i>Evanston.</i>
Larabee, Mary E.,	<i>Pawpaw.</i>
Leigh, Morris,	<i>Evanston.</i>
Lemery, F. C.	<i>Evanston.</i>
Lewis, Lilla Clarice,	<i>Evanston.</i>
Lewis, Marguerite Dolton,	<i>Evanston.</i>
Little, Mrs. Chas. G.,	<i>Evanston.</i>
Lively, Mrs. D. O.,	<i>Evanston.</i>
Loveday, Louisa E.,	<i>Rogers Park.</i>
McClelland, Anna Elizabeth,	<i>Monona, Ia.</i>
McGuire, Mrs. Mabel B.,	<i>Lawrence, Mich.</i>
McGuire, S. Fletcher,	<i>Gettysburg, S. D.</i>
McMichael, G. A.,	<i>Evanston.</i>
McRae, Jennie Isabel,	<i>Schuyler, Neb.</i>
Manley, Mary Maria,	<i>Mt. Carmel.</i>
March, Ralph C.,	<i>Evanston.</i>
Marsh, Mabel Maplette,	<i>Evanston.</i>
Marshall, John Ridgely,	<i>Evanston.</i>
Marshall, Julia,	<i>Evanston.</i>
Marshall, Mary,	<i>Evanston.</i>
Mattison, Hugh Haven,	<i>Evanston.</i>
Mendell, Charlotte,	<i>Parsons, Kan.</i>
Merrill, Ada Elizabeth,	<i>Evanston.</i>
Merrill, Mrs. Estelle,	<i>Evanston.</i>
Merriman, Ralph,	<i>Evanston.</i>
Metcalf, Kate,	<i>Evanston.</i>
Miller, Donald Crandon,	<i>Evanston.</i>
Mills, John Nelson,	<i>Evanston.</i>
Minium, Ruth,	<i>Evanston.</i>
Mockford, Adelaide,	<i>Evanston.</i>
Mockford, Sue Frances,	<i>Evanston.</i>
Moore, Grace V.,	<i>Evanston.</i>
Moore, Irene,	<i>Evanston.</i>
Moore, Louise,	<i>Evanston.</i>
Morphy, Josephine,	<i>Evanston.</i>
Mowry, Ada Blanche,	<i>Newton, Kan.</i>
Much, R. C.,	<i>Evanston.</i>
Nelson, Nellie Tenbrook,	<i>Chrisman.</i>
Nesbit, Baxter R.,	<i>Shelburn, Ind.</i>
Nichols, Harvey Otto,	<i>Chicago.</i>
Noble, Pam,	<i>Evanston.</i>
Northrup, Edith A.,	<i>Grand Ridge.</i>

Orchard, Elsie Helen,	<i>Evanston.</i>
Orendorff, Nellie,	<i>Canton.</i>
Orr, George,	<i>Evanston.</i>
Osland, Estella M.,	<i>Evanston.</i>
Otis, Arden Wm.,	<i>Evanston.</i>
Parkhurst, Jean Margaret Drummond,	<i>Evanston.</i>
Parkinson, Geo. Hathaway	<i>Wichita, Kan.</i>
Parsons, Harry Robert,	<i>Chicago.</i>
Patten, Emma,	<i>Evanston.</i>
Patten, Helen,	<i>Evanston.</i>
Peacock, Helen Margaret,	<i>Morris.</i>
Pearson, Margaret,	<i>Evanston.</i>
Pearson, Muriel,	<i>Evanston.</i>
Peck, David B.,	<i>Chicago.</i>
Peterson, Anna Margaret,	<i>Chicago.</i>
Petrie, John,	<i>Evanston.</i>
Pitman, Grace,	<i>Paris, France.</i>
Plagge, Herbert John,	<i>Barrington.</i>
Pratt, Ida Mabel,	<i>Rogers Park.</i>
Price, Freeman B.,	<i>Evanston.</i>
Prindle, Katherine,	<i>Evanston.</i>
Prindle, Richard N.,	<i>Evanston.</i>
Purcell, Mrs. H. H.,	<i>Chicago.</i>
Pusey, Wm. Allen,	<i>Evanston.</i>
Randolph, Annie E.,	<i>Thomas, Kan.</i>
Randolph, Walter T.,	<i>Thomas, Kan.</i>
Ray, Edward Russell,	<i>Evanston.</i>
Ray, Ruth,	<i>Evanston.</i>
Rayfield, Mrs. L. T.,	<i>Evanston.</i>
Rea, Harry A.,	<i>Evanston.</i>
Ream, Albert Louis,	<i>Hampshire.</i>
Record, Alice,	<i>Evanston.</i>
Reed, R. H.,	<i>Creston.</i>
Reid Hazel Shelton,	<i>Parsons, Kan.</i>
Richards, Madeleine,	<i>Evanston.</i>
Richmond, Geo. McClellan,	<i>San Francisco, Cal.</i>
Rockwood, Alfred,	<i>Evanston.</i>
Rosenberg, Bertha,	<i>Evanston.</i>
Rosenberg, Hermann,	<i>Evanston.</i>
Rosenblum, Harriet,	<i>Evanston.</i>
Rosenblum, Leo,	<i>Evanston.</i>
Ross, Bessie Christine,	<i>Rogers Park.</i>
Ryan, Dora L.,	<i>Chicago.</i>

Schnell, Elizabeth M.	<i>Dariphan, Kan.</i>
Schreiber, Thomas,	<i>Evanston.</i>
Schriver, Geo. O.,	<i>Evanston.</i>
Schumaker, Ethel Blanche,	<i>McGregor, Ia.</i>
Sellinger, Frances Jeanette,	<i>Evanston.</i>
Shaffer, Caryl,	<i>Evanston.</i>
Shaffer, Kent,	<i>Evanston.</i>
Sharp, Edith,	<i>Blanchard, Ia.</i>
Shepard, Wm. Odell,	<i>Evanston,</i>
Sheppard, Margaretha,	<i>Evanston.</i>
Silverthorn, Carolyn Sarah,	<i>Wausau, Wis.</i>
Simpson, Margaret,	<i>Evanston.</i>
Sisco, Idah Maud,	<i>Waterville, Kan.</i>
Smith, Carry H.,	<i>Hampton, Ia.</i>
Snyder, Lillian Irene,	<i>Moweaqua.</i>
Spilman, Margaret Percival,	<i>Ottumwa, Ia.</i>
Sproul, Hester M.,	<i>Elgin.</i>
Stanberry, Emma,	<i>Evanston.</i>
Stansfield, Mary Anna,	<i>Bay City, Mich.</i>
Stiger, Edith May,	<i>Toledo, Ia.</i>
Stone, Georgie,	<i>Evanston.</i>
Straight, Bessie,	<i>Evanston.</i>
Stoltz, W. A.,	<i>Evanston.</i>
Sollenberger, Grafton,	<i>Evanston.</i>
Swartout, Katy,	<i>Wilmette.</i>
Tallmadge, Abby Louise,	<i>Evanston.</i>
Taylor, Pauline,	<i>Winnetka.</i>
Thomas, Alys Marie,	<i>Rayton, New Mexico.</i>
Thompson, Ernest Lee,	<i>Gilroy, Cal.</i>
Thompson, Julia,	<i>Evanston.</i>
Titus, Marion Estelle,	<i>Grand Forks, N. D.</i>
Uhlmer, Miss B. G.,	<i>Evanston.</i>
Van Aken, Grant,	<i>Evanston.</i>
Vance, Marie,	<i>Evanston.</i>
Vance, Mrs. W. L.,	<i>Evanston.</i>
Verity, Geo. Harvey,	<i>Delaware, O.</i>
Vivian, Hilda May,	<i>Evanston.</i>
Vocke, Stella C.,	<i>Napoleon, O.</i>
Vose, Mary Richardson,	<i>Evanston.</i>
Wallingford, Mary,	<i>Evanston.</i>
Waterous, Earle,	<i>Evanston.</i>
Ward, Esther,	<i>Evanston.</i>
Waters, Maude,	<i>Shoshone, Idaho.</i>

Weber, Angeline,
Webster, Josephine Havilland,
Wemple, Mary Edith,
White, Florence D.,
White, Jessie Cornelia,
White, Lillian Content,
White, Marie Francis,
Whittier, Mary,
Willard, Eleanor,
Willard, Roberta,
Williams, Mrs. Lizzie,
Wilson, Gladys Viola,
Wilson, Grace Josephine,
Woodbridge, Helen,
Wortman, Roy,
Yarger, Clara Alice,
Youle, Vinnie,
Zeuch, Elsa Henrietta,

Evanston.
Evanston.
Waverly.
Chicago.
Lincoln, Neb.
Lincoln, Neb.
Evanston.
Whiting, Ia.
Evanston.
Evanston.
Creston, Ia.
Evanston.
Oaklawn,
Evanston.
Chicago.
Hanna, Ind.
Scales Mound
Chicago.

APPENDIX.

The following is a list of Chamber Music given during the past six years by the University String Quartette, assisted by various members of the Faculty.

BACH, Concerto for two Violins.

BARGIEL, String Quartette No. 3, Op. 15.

Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.

" " " " " 6, No. 3.

BEETHOVEN, String Quartette, Op. 15, No. 1.

" " " 18, No. 2.

" " " 18, No. 6.

" " " 59, No. 1.

" " " 18, No. 2.

" " " 18, No. 4.

" " " 95.

" " " 74.

" Trio " 9, No. 3.

Trio for Piano, Violin, and 'Cello, Op. 97.

Serenade for Violin, Viola, and 'Cello, Op. 8.

Serenade for Flute, Violin, and Viola, Op. 25.

Septette for Clarionet, Bassoon, Horn, and Strings, Op. 20.

(Four movements. The wind instruments supplied upon the organ.)

Concerto for Violin, Op. 61.

(First movement with Leonard Cadenza.)

Sonata for Piano and Violin, Op. 47.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 34.

Sextette for Strings, Op. 18.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.

Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.

" " " " " " 95.

String Quartette, Op. 96.

CESAR FRANCK, Sonata for Piano and Violin.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMAN, Concertstueck for 'Cello, Op. 65.

- GRIEG, Sonata for Piano and Violin, Op. 45.
 Sonata for Piano and Violin, Op. 13.
 String Quartette, G minor.
- HUBBARD W. HARRIS, Sonata for 'Cello and Piano.
 (Second and third movements.)
- HANDEL, Sonata for Piano and Violin, A major.
- HAYDN, String Quartette, Op. 77, No. 1.
 Variations from Kaiser Quartette.
- HOFFMANN, Sonata for Violin and Piano, Op. 67.
- HAROLD E. KNAPP, String Quartette in C major.
- LIADOW, Scherzo for Strings.
- P. C. LUTKIN, Trio for Piano, Violin, and 'Cello, Op. 1.
 (Second movement.)
 Andante for Violin and Orchestra, Op. 6.
 (Orchestral part arranged for strings and organ.)
- MENDELSSOHN, String Quartette, Op. 12, No. 1.
 Trio for Piano, Violin, and 'Cello, Op. 66.
 Sonata for 'Cello and Piano, Op. 45, No. 1.
- MOZART, Quintette for Clarionette and Strings.
 String Quartette No. 14.
- ARNE OLDBERG, String Quartette, C minor.
- RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
 (First movement.)
 Sonata for Violin and Piano, Op. 13.
 (First movement.)
 String Quartette, Op. 17, No. 3.
- CHARLES SCHUBERT, Andante and Caprice for 'Cello.
- SCHUBERT, String Quartette, Op. 29. (Two movements.)
 String Quartette, D minor. (Two movements.)
 String Quintette.
 Trio for Piano, Violin, and 'Cello, Op. 99.
 Trio for Piano, Violin, and 'Cello, Op. 100.
 (Two movements.)
 Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
- SCHUMANN, String Quartette, Op. 41, No. 2.
 Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
 Quartette for Piano, Violin, Viola, and Cello, Op. 45.
- SAINT SAENS, Quintette for Piano and Strings, Op. 14.
- SVENDSEN, Allegro Scherzando.
- TSCHAIKOWSKY, String Quartette, Op. 11.
 Trio, for Piano, Violin and 'Cello, Op. 50.
- WEBER, Concerto for Clarionet, Op. 75.
 (Orchestral part arranged for Organ and Strings.)
- WEBER, JOSEF MIROSLAV, String Quartette in B minor.

A FEW PROGRAMMES FROM THE PAST SEASON.

FACULTY CONCERTS.

THURSDAY EVENING, NOV. 1, 1900.

SONATA, QUASI UNA FANTASIA, Op. 27, No. 2, *Beethoven*
("Moonlight" Sonata.)

Mrs. George A. Coe.

ROMANZA, for Violin, Op. 42, *Max Bruch*

Mr. Lewis R. Blackman.

SONG, "OVER THE DESERT," *Kellie*

Mr. William H. Knapp.

TRIO, for Piano, Violin and 'Cello, Op. 50, *Tschaikowsky*
(In memory of a great artist.)

I. PEZZO ELEGIACO.

Moderato Assai.

II. TEMA CON VARIAZIONE (11 variations).

Variazione Finale e Coda.

Mr. Arne Oldberg, Mr. Harold Knapp,

Mr. Day Williams.

HISTORICAL LECTURE ON PRIMITIVE MUSIC.

By MRS. GEORGE A. COE,

THURSDAY EVENING, DEC. 6, 1900.

THE BEGINNINGS OF MUSIC.

MUSIC OF THE HINDOOS.

AMERICAN INDIANS AND CHINESE.

ILLUSTRATIONS.

OMAHA PRAYER FOR CLEAR WEATHER.

HINDUSTANI MELODY.

THE MOTHER'S VOW (DAKOTA).

VANCOUVER CANNIBAL SONG.

CHEROKEE CRADLE SONG.

OMAHA—

CHILDREN'S SONG,

FUNERAL SONG,

TWO SCALPING SONGS,

SORROW FOR SLAIN,

HORSE MYSTERY SONG,

PRAYER.

THE APPROACH OF THE WAR GODS (NAVAHO).

FIRST MOVEMENT OF CHINESE SUITE, "Aladin," *Edgar S. Kelley*

MODERATO MAESTOSO.

ALLEGRO GRAZIOSO.

Mrs. Coe and Miss Grace Ericson.

YOSAKRI,

Japanese Folk Song

THE LADY PICKING MULBERRIES,

Edgar S. Kelley

Written on Chinese Scales.

Miss Irene Snyder.

MINIATURES IN CHINESE COLORS,

Lillian Stetson Miller

SOUNDS FROM A TEA HOUSE.

A STRING OF LANTERNS.

Mrs. Coe.

HISTORICAL FACULTY RECITAL,

WEDNESDAY AFTERNOON, JAN. 16, 1901.

JOHANN SEBASTIAN BACH.

PIANO, PRELUDE AND FUGUE, A minor.

MR. ARNE OLDBERG.

ORGAN, FANTASIE AND FUGUE, C minor.

MR. WALTER KELLER.

PIANO, CHROMATIC FANTASIE AND FUGUE, D minor.

MR. OLDBERG.

VIOLIN, SONATA FOR VIOLIN, E minor.

With Piano accompaniment arranged from the original
figured bass, by Ferd. David.

ALLEGRO. ADAGIO MA NON TANTO. ALLEMANDE. GIGUE.

MR. HAROLD KNAPP.

PIANO, TOCCATA AND FUGUE in the Dorian Mode.

Transcribed for Piano by Carl Taussig.

MR. OLDBERG.

CHAMBER MUSIC RECITAL.

Mrs. GEO. A. COE, Pianist.

UNIVERSITY STRING QUARTETTE.

HAROLD E. KNAPP, 1st Violin. LEWIS R. BLACKMAN, 2d Violin.

ALFRED G. WATHALL, Viola. DAY WILLIAMS, 'Cello.

THURSDAY, EVENING JANUARY 24, 1901.

QUINTETTE, for Piano and Strings, Op. 34.....*Brahms*

I. ALLEGRO NON TROPPO.

II. ANDANTE, UN POCO ADAGIO.

III. SCHERZO—ALLEGRO.

IV. ALLEGRO NON TROPPO.

VIOLIN, Romance, Op. 30.....*Sinding*

MR. BLACKMAN.

QUARTETTE, for Strings, Op. 95.....*Dvorak*

I. ALLEGRO MA NON TROPPO.

II. LENTO.

III. MOLTO VIVACE.

IV. VIVACE MA NON TROPPO.

CHAMBER MUSIC RECITAL.

ARNE OLDBERG, Pianist.

F. DREIBRODT, Double Bass.

WM. CARVER WILLIAMS, Baritone.

UNIVERSITY STRING QUARTETTE.

FRIDAY EVENING, MARCH, 22, 1901.

SCHUBERT PROGRAMME.

STRING QUARTETTE in D Minor, Op. Posth.

(a) ALLEGRO.

(b) THEME AND VARIATIONS on "Death and the Maiden."

Maiden—"Oh pass me, pass me by,
Thou wild and hoary man,
I am yet young; go, rather, and
Do not touch me."
Death—"Give me thy hand, thou tender,
Lovely image; I am a friend
And do not come to punish.
Be of good cheer, I am not wild;
Shalt softly sleep within my arms."

SONGS "Der Erlkoenig."

"Fruehlingsglaube."

"Der Lindenbaum."

QUINTETTE for Piano and Strings, Op. 114.

I. ALLEGRO VIVACE.

II. ANDANTE.

III. SCHERZO—PRESTO.

IV. ANDANTINO. (Variations on Schubert's song
"The Trout.")

V. FINALE. ALLEGRO GIUSTO.

ORGAN RECITAL AT FIRST METHODIST CHURCH,

THURSDAY EVENING, JUNE 6, 1901.

P. C. LUTKIN, Organist.

Fantasie and Fugue,

Fantasie in E minor, "The Storm,"

Bach

Lemmens

Largo from the New World Symphony, (Transcribed by Frederick Shinn.)	<i>Dvorak</i>
Andante from Symphony in E flat, "The Clock," (Transcribed by Edward M. Lott.)	<i>Haydn</i>
Processional March,	<i>P. C. Lutkin</i>

STUDENTS' RECITAL.

THURSDAY EVENING, MARCH 14, 1901.

NINTH STUDENTS' RECITAL.

ORGAN, Prelude and Fugue, A minor, MR. WILLIAM A. ZEUCH.	<i>Bach</i>
ARIA, "But the Lord is mindful of His own," from St. Paul, MISS ALTA MILLER.	<i>Mendelssohn</i>
PIANO, Impromptu, F minor, MISS WINIFRED HULL.	<i>Schubert</i>
PIANO, Amitie pour Amitie, Improvisation, MISS GRACE ERICSON.	<i>Wm. Mason</i>
VIOLIN, Fantasia Appassionata, MR. EARLE WATEROUS.	<i>Vieuxtemps</i>
PIANO, Liebestraum, MISS LOUISE MERRILIES.	<i>Liszt</i>
PIANO, Rhapsody, G minor, Nocturne, D flat major, MISS ELIZABETH RAYMOND.	<i>Brahms</i> <i>Chopin</i>
ARIT, "Where e'er you walk," from Semele, MR. HARRY R. PARSONS.	<i>Handel</i>
PIANO, Rondo, E flat major, MISS MABEL DUNN.	<i>Chopin</i>

SEVENTEENTH STUDENTS' RECITAL.

MISS MABEL DUNN, Pianist,
Assisted by

MR. HAROLD CHALLIS, Basso.

THURSDAY EVENING, MAY 9, 1901.

SONATA, Op. 31, No. 3, I. ALLEGRO. II. SCHERZO ALLEGRO VIVACE. III. MENUETTO-MODERATO E GRAZIA. IV. PRESTO CON FUOCO.	<i>Beethoven</i>
ARIA, "Non piu andrai," from the Marriage of Figaro,	<i>Mozart</i>

FANTASIE, C minor,	<i>Bach</i>
NOVELETTES, No. 5, D major, }	<i>Schumann</i>
No. 7, E major }	
SONGS, Israfel,	<i>King</i>
"All thro' the night,"	<i>Old Welsh</i>
"Die beiden Grenadiere,"	<i>Schumann</i>
ETUDE, "The Loreley,"	<i>Seeling</i>
Wedding Day at Troldhaugen,	<i>Grieg</i>

SIXTEENTH STUDENTS' RECITAL.

MR. CHARLES J. HAAKE, Pianist,

Assisted by

MR. GEORGE MAYNARD PARKER, Violinist.

SATURDAY EVENING, MAY 4, 1901,

CONCERTO, C minor,	<i>Mozart</i>
First Movement with Cadenza by Mr. Haake.	
(Orchestral parts supplied by organ.)	
ROMANCE FOR VIOLIN, Op. 50,	<i>Beethoven</i>
SONATA, Op. 42,	<i>Schubert</i>

FIRST MOVEMENT—MODERATO.

ARABESQUE,	<i>Schumann</i>
NOVELETTE, B minor, }	
CONCERTO FOR VIOLIN, No. 7,	<i>Rode</i>

ADAGIO,

RONDO.

SUITE FOR PIANO, No. 2,	<i>Arne Oldberg</i>
AU REVOIR, WHITE CAPS, REVERIE,	
SONG TO THE MOON, LE RETOUR.	

FAUST WALTZ,	<i>Gounod-Liszt</i>
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NINETEENTH STUDENTS' RECITAL.

MISS WINIFRED HULL, Pianist,

Assisted by

MR. EDGAR MILTON COOKE, Tenor.

THURSDAY EVENING, May 16, 1901.

SONATA, E minor,	<i>Grieg</i>
I. ALLEGRO MODERATO.	
II. ANDANTE MOLTO.	
III. MENUETTO, MA POCO PIU LENTO.	
IV. MOLTO ALLEGRO.	

ARIAS, "Comfort Ye," from the Messiah,	<i>Handel</i>
"How Many Hired Servants," from the Prodigal Son,	<i>Sullivan</i>

IMPROMPTU, G flat major,	}	<i>Chopin</i>
FANTASIE IMPROMPTU, C sharp minor,		
SONGS, "Molly,"		<i>Gaynor</i>
"Tarry But a Little Longer,"		<i>Behr</i>
"My Love is Like a Red, Red Rose,"		<i>Hastings</i>
ETUDE, Spinning Song,		<i>Litloff</i>
"If I Were a Bird,"		<i>Schumann</i>
IMPROMPTU, Op. 142, No. 4,		<i>Schubert</i>

TWENTY-FIRST STUDENTS' RECITAL.

VIOLIN RECITAL BY EARLE WATEROUS.

MONDAY EVENING, MAY 20, 1901.

FANTASIE APPASSIONATA, Op. 35.	<i>Vieuxtemps</i>
CONCERTO, G minor, Op. 26.	<i>Bruch</i>
I. VORSPIEL.	
II. ADAGIO.	
III. FINALE.	
(a) HULLAMZO BELATON,	<i>Hubay</i>
(b) ROMANZA ANDALUZA,	<i>Sarasate</i>
(c) FARFULLA,	<i>Sauret</i>
CONCERTO, E minor, Op. 64,	<i>Mendelssohn</i>
II. ANDANTE.	
III. ALLEGRO MOLTO VIVACE.	

TWENTY-SEVENTH STUDENTS' RECITAL.

CONCERTO EVENING.

MONDAY EVENING, JUNE 10.

CONCERTO, C minor,	<i>Mozart</i>
(Cadenza to first movement by Mr. Haake.)	
I. ALLEGRO.	
II. LARGHETTO.	
III. ALLEGRETTO.	
MR. CHARLES J. HAAKE.	
Serenade and Allegro Giojoso,	<i>Mendelssohn</i>
MISS WINIFRED HULL.	
Concerto in A minor, Opus 54,	<i>Schumann</i>
I. ALLEGRO AFFETTUOSO.	
II. INTERMEZZO—ANDANTINO GRAZIOSO.	
III. ALLEGRO VIVACE.	
MISS MABEL DUNN.	

The orchestral accompaniments supplied by the University
String Quartette and Organ.

TWENTY-EIGHTH STUDENTS' RECITAL.

By the Graduating Classes, Assisted by Students in the Vocal and Violin Departments.

TUESDAY EVENING, JUNE 11.

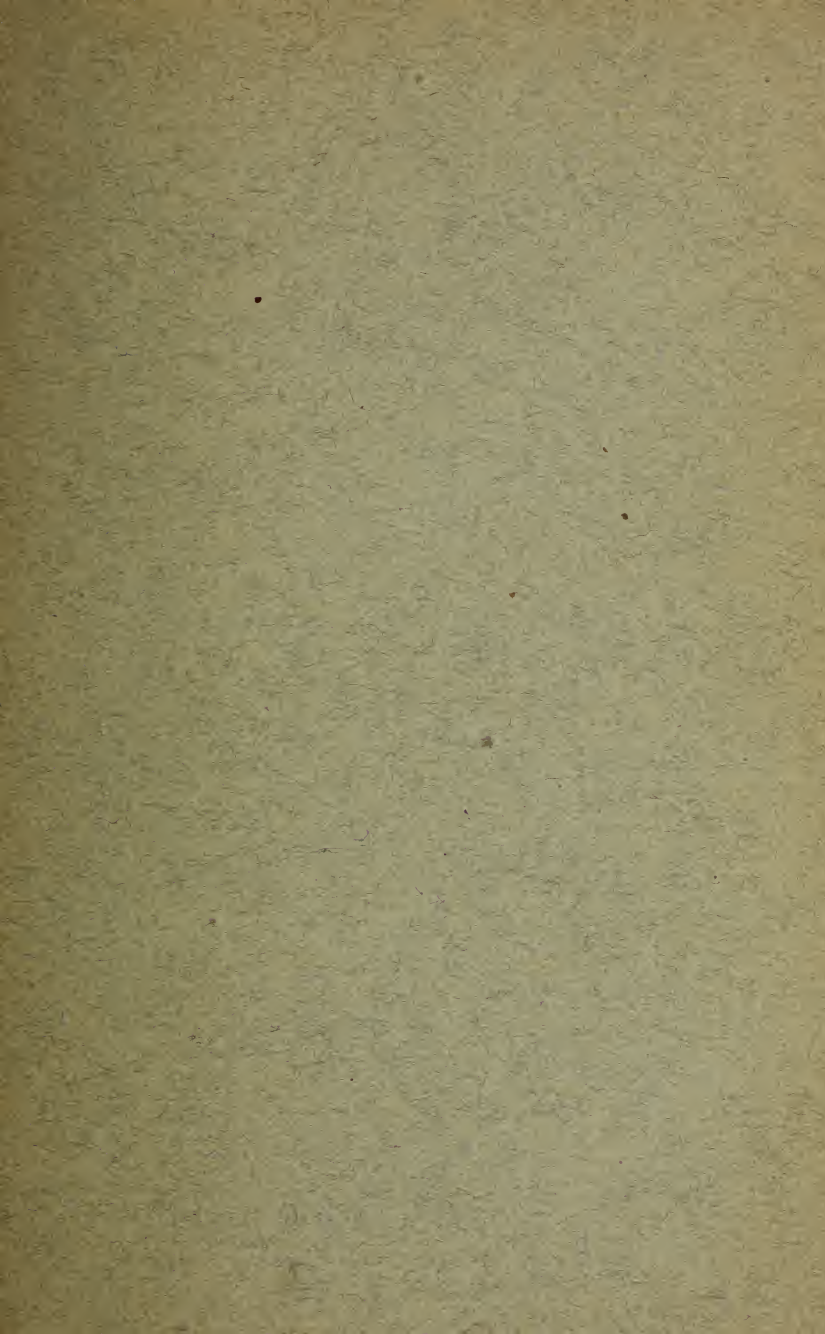
PIANO, Polonaise, C sharp minor,	<i>Chopin</i>
MISS LAURA CASE WHITLOCK.	
PIANO, Valse, A flat major,	<i>Chopin</i>
MISS EDITH COLEMAN.	
PIANO, Barcarole, G flat major,	<i>Brassin</i>
MISS HORTENSE KINDALL.	
VOCAL, Aria, "Spe modo vivitur," from Hora Novissima,	<i>Parker</i>
MR. HARRY R. PARSONS.	
PIANO, Liebestraum,	<i>Liszt</i>
MISS SARAH LOUISE MERRILIES.	
PIANO, Valse Caprice,	<i>Rubinstein</i>
MISS AUREOLA MARIE OTT.	
VIOLIN, Adagio and Finale from Concerto in G minor,	<i>Bruch</i>
MR. EARLE WATEROUS.	
PIANO, Impromptu, G flat major, }	<i>Chopin</i>
Fantasie Impromptu, C sharp minor, }	
MISS WINIFRED HULL.	
PRESENTATION OF DIPLOMAS AND CERTIFICATES.	
RONDO, E flat major,	<i>Chopin</i>
MISS MABEL ADELLA DUNN.	

DIPLOMAS.

PIANO,	MABEL ADELLA DUNN, Evanston, Illinois.
ORGAN.	WILLIAM EDWARD ZEUCH, Chicago, Illinois.

CERTIFICATES.

PIANO.	EDITH PEARL COLEMAN, Joy, Illinois.
	WINIFRED HULL, Evanston, Illinois.
	HORTENSE KINDALL, Onawa, Iowa.
	SARAH LOUISE MERRILIES, Winnetka, Illinois.
	AUREOLA MARIE OTT, Chicago, Illinois.
	LAURA CASE WHITLOCK, Evanston, Illinois.
ORGAN.	MARY PORTER PRATT, Evanston, Illinois.



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